

# MUSICAL AMERICA

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## DE RESZKE ENGAGED FOR DIPPEL OPERA

Report That He Will Sing Twenty  
Times for Chicago Company  
Next Season

Jean de Reszke, the celebrated Polish tenor, is to return to opera in this country next season.

This information comes through Alexander Lambert, the New York piano teacher, who returned from Europe last week. Mr. Lambert says that both de Reszke himself and Mme. de Reszke told him in Paris of the tenor's decision to accept an engagement offered by Andreas Dippel.

The arrangement is for M. de Reszke to make twenty appearances with the Chicago-Philadelphia Opera Company, some of them undoubtedly at the Metropolitan Opera House during the visits of the Dippel company to New York.

Mr. Lambert met de Reszke several times and the tenor informed him that his voice was as good as ever, and that he had confidence that he could return to the stage with credit, despite his twelve years' retirement. One of the rôles which de Reszke will sing with the Chicago company is *Siegfried*, in "Die Walküre," in which he has never yet been heard.

M. de Reszke's last appearances in opera in this country were made in the season of 1900-01. Since then he has sung at the Paris Opéra, but has confined himself of late years exclusively to teaching.

Confirmation of the report that de Reszke will return to opera here has not yet come from Paris, and some doubt has been expressed there that de Reszke's health will permit him to undergo the stress of an operatic season in America.

A message received in Paris July 23 from de Reszke himself intimates that the arrangements between Mr. de Reszke and Mr. Dippel have not yet been definitely fixed.

## ARION'S NEW CONDUCTOR

Trunk Chosen from 105 Applicants—His Career

Richard Trunk, the Munich choral director, whose appointment as conductor of the Arion Singing Society of New York was announced in last week's *MUSICAL AMERICA*, was selected for the place out of 105 applicants. Mr. Trunk is but thirty-three years old, but his reputation as a choral director is already international. He is a native of Baden-Baden, and received his early musical education in that city, going in 1896 to Munich, where he was a pupil of Joseph Rheinberger in the Royal Academy of Music. He studied five years at this institution, which rewarded him with its gold medal.

Mr. Trunk is the founder of a successful choral union of 250 voices in Munich and has won distinction as a composer.

## Crisis in New York Theater Musicians' Warfare

A crisis in the warfare between the theater managers of New York and the musicians' union was reached on the evening of July 19, when the orchestra men walked out on a strike just a few minutes before the time for raising the curtain in several of the theaters.

At the Globe Theater, where the light opera, "The Rose Maid," is being played, the strike had been expected and an orchestra of non-union musicians, who had been rehearsing the music, were hurried to the theater so quickly that the curtain was raised at the regular time. At the Moulin Rouge, where two pianos and a drummer had been furnishing the accompaniment to "A Winsome Widow," one pianist and the drummer walked out, but Frank Darling,



VERA BARSTOW

—Photograph Copyrighted by Marceau

A Young Violinist of Distinguished Ability, Who Will Take a Prominent Part in  
Forthcoming American Musical Season

the conductor of the musical play, remained at the other piano. A non-union orchestra is now being used in this theater. Four of the vaudeville houses were also affected by the strike, and these are using only a pianist.

The productions of "Bunt Pulls the Strings" and "Bought and Paid For" were not concerned in the strike, as they are played in houses booked through the offices of Sam S. and Lee Shubert, who have reached an agreement with the National Federation of Musicians. The Shuberts' Winter Garden opened on Monday night with a full orchestra of union men. This agreement affects all the houses controlled by the Shubert firm in New York and throughout the country, with increased salaries in New York, but not on the road.

As announced by the Association of Theater Managers of Greater New York, there will be non-union orchestras next season in forty-one of its houses, and the remaining eleven theaters will dispense with orchestras entirely. The so-called theatrical syndicate is largely represented in this association, and the Shuberts and their allies are not members.

Several meetings of the orchestra conductors have been held with a view to establishing an independent union, but without definite results.

## Hammerstein Doubtful Now About Another Season in London

LONDON, July 22.—Despite the fact that, at the closing performance of his season at the London Opera House, Oscar Hammerstein announced that he was determined to continue giving opera in London another season, he said to-day that he could see no hope of being able to carry out his intention unless he had financial co-operation. He would have to involve himself in many heavy contracts, he said, and he could not do this without material financial backing.

## Orville Harrold Here for Summer

LONDON, July 18.—Orville Harrold, the American tenor, who has had a wonderful success as the leading tenor of Oscar Hammerstein's London Opera Company, sailed for New York yesterday on the *Olympic*. He will take a brief vacation at the home of his parents in Indiana and later will renew his studies with Oscar Saenger, of New York. During his season here Mr. Harrold sang nine different rôles, in French, Italian and English, making 112 appearances. He expects to return to London in the Fall, and it is possible that he may sing for the first time in "Lohengrin" and "Meistersinger," in English.

## SEASON OFFERS NEW PIANO CELEBRITIES

Prominent European Virtuosi Are  
Scheduled for American Debuts  
During 1912-13

That large part of the American concert-going public which is especially interested in pianoforte playing will find in the forecast of the coming season's musical activities the names of several artists of recognized standing in Europe who are as yet unknown on this side of the Atlantic. The return also of many established favorites will insure a musical year of exceptional interest in this particular field.

Three absolute newcomers will be Gottfried Galston, Max Pauer and Irene Scharrer. Mr. Galston, who hails from Southern Germany, ranks among the foremost of the younger pianists of Europe. He is a product of the Leschetizky school of Vienna and as such was a contemporary of Arthur Schnabel, whose first tour of this country was announced last season, but has since been postponed. Mr. Galston will make his debut in New York at Aeolian Hall on November 2 and his first appearances with orchestra will take place in Chicago at the concerts of the Theodore Thomas Orchestra on November 15 and 16.

Max Pauer, although he makes his headquarters in Stuttgart, where he has a large pedagogical connection, is one of the most prominent figures in the concert world of Germany in general and also in the other continental countries and England. Irene Scharrer has established herself in the forefront of English pianists and is favorably known on the continent as well.

Another practical newcomer is Cornelia Rider-Possart, who on a previous visit to this country made only a limited number of appearances. She arrived Monday to spend the Summer with her parents in Iowa before beginning her tour in the early Autumn.

Of those who are well known in this country none will receive a heartier welcome than Leopold Godowsky, who has not been here for many years, although his name has been constantly before the American public by virtue of his prominence in Europe and the large number of American pianists who have studied with him there. It is generally admitted that Godowsky has grown steadily in artistic stature since his last visit here. Those who have heard Tina Lerner, the young Russian pianist, in Europe recently predict that there is also a surprise in store for the American public in the great advance this young artist has made since her last visit here. As is well known Miss Lerner was prepared for her career by Godowsky.

Josef Lhévinne, Xavier Scharwenka and Arthur Friedheim will be other strong additions to the list of America's favorites. The result of Rudolph Ganz's short tour here last season is seen in his re-engagement for a comprehensive tour from coast to coast this coming season, when he will give more than eighty concerts.

Fannie Bloomfield Zeisler, Ernest Schelling and Arthur Shattuck will uphold America's best traditions in this field of music and Germaine Schnitzer may be expected to add many new admirers to her large following won in the United States several years ago. Yolando Mero, who, since her marriage to Herman Irion of Steinway & Sons, is now regarded as an American artist, is announced for her third tour, and William A. Becker, whose home is in Cleveland, will return from Europe for a second tour. Two pianists who make their home in New York during the Winter and who will again be conspicuous on the concert stage next season, are Sigismond Stojowski and Ernesto Consolo.

## STAGE MANAGER AS CREATIVE ARTIST

Joseph Urban, of Boston Opera, Presents Ideals of His Calling—Simplicity of the Stage Picture His Aim—Atmosphere, Not Extreme Naturalism, the Thing to Be Sought—Modern Tendencies in the Art of the Stage Manager

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, July 15, 1912.

THE arrival of Joseph Urban, the newly engaged stage director of the Boston Opera House, is one of the significant fore-runners of the approaching opera season in this city. Last Wednesday Mr. Urban landed here, went immediately to his headquarters, and two days later was deep in his plans for the Winter. Mr. Urban had made a flying visit to this city toward the end of the opera season last Spring, to examine the ground for himself, and he was then engaged for three seasons by Mr. Russell. At the studios of Leffler and Winternitz, at Vienna, and in Paris, he was active in designing the Boston scenery that was used last season for the productions of "Hänsel und Gretel," "Tristan und Isolde," and "Pelléas et Mélisande." He saw one of the last performances of that opera here, and made one or two changes in the lighting which were marked improvements.

Mr. Urban is not only an architect, he is a gifted and imaginative painter and decorator, a sensitive music lover, a man of exceptional education. He is one of the younger school of Austrian artists who have in the last ten years wrought an artistic revolution in their own country, made an unassailable position for themselves there as the heads of the most advanced school of scenic art of to-day, a school which is exerting a strong and needed influence in many quarters of Western Europe.

By manner and speech, as well as by reputation, Mr. Urban is an enthusiast who has somehow kept free from the materialism of the age. He talked as eagerly and as unreservedly as though he were twenty rather than forty, and impressed the interviewer, as he would have impressed any one, by his genuineness, his conviction, his rare and communicating idealism.

Mr. Urban is, of course, a passionate advocate of modern German—perhaps Austrian would be more exact—stage methods, and, like his colleagues abroad, is not afraid to discover the weakness of crusted traditions. He believes that the stage can and must reflect the very atmosphere of the drama; correspond subtly but surely to the inmost impulses and emotional states of the characters of the drama: be the background of these emotions; communicate and convey them; throw passions and fates, as well as figures, into relief; compass, in short, all that was in the mind of the composer and dramatist.

### Language of the Stage

"Understand me—the language of the stage is not the language of speech or sound. The scenic artist speaks in a tongue of his own, and any slavish attempt to fulfill to the letter the wishes of author or composer will meet artistic disaster. The dramatic idea must be entirely comprehended by the stage manager, and he must in his turn be creative—just as the composer when he sets the lines and imagines the situations. The effect of the stage picture must not be wholly in the nature of negative concordance with the ideas of the other artists. It must be a strong and dramatic commentary, or an atmospheric undertone which will make its psychological appeal."

Mr. Urban's words on another occasion may well be quoted here: "My motto is simplicity of the stage picture. When the modern author writes for the stage, he usually thinks of the latter, after all, with the conventional stage settings. He attempts the rôle of the expert, and gives the most detailed directions without really or thoroughly knowing the stage and its possibilities. It is positively the duty of the stage director to come to the writer's aid in such circumstances. Sometimes I can learn the poet's intentions from a few verses, a few apparently insignificant lines in the text of the piece itself, better than from all his stage directions. 'Stimmung' (atmosphere) in the stage setting is the main thing and it can only be obtained if the atmosphere, the mood of the piece is grasped."

Mr. Urban went on: "But we must beware of our method of attempting to secure this psychological rapport between all the elements of a lyric drama. The effect

is, in comparatively few cases, to be gained by naturalism on the stage, or by historical exactness, important as that is. The old truism, that if we attempt to reproduce in art nature exactly as she stands, we produce a dead thing, is nowhere so true as on the stage. Away, then, with this lifeless,



Joseph Urban, the New Stage Manager of the Boston Opera House—Photograph Taken in Boston After His Recent Arrival from Europe

copybook manner, and with the pedantry that insists, at whatever risk of vitality or true suggestiveness, upon meticulous archaeology. What! Do you think that the first necessity in the staging, let us say, of Bizet's 'Carmen' is Seville as it is to-day or as it was in 1875? I assure you that is not the case. The first necessity is the impression, the sensation of color, warm, exuberant gaiety, and perhaps, the underlying fierceness of nature, a midsummer riot of life and passion. What will the naturalists answer to the question of 'Carmen,' anyhow? It is far indeed from any Spain known to us or to Bizet. I do not, of course, believe in giving the lie to all history, or to confound one artistic period with another, but let us not profane too many world masterpieces by fingering over old books and fragments of costumes. If one is setting a melodrama such as 'The Girl and the Golden West,' it is of course necessary to observe faithful exterior representation. That drama, if such it can be called, is wholly an exterior play of circumstances, and the task of the stage manager is easily and clearly defined. It rests chiefly upon his mastery of pure stage mechanics. But when one approaches a work by one of our classic or modern masters who produce great dramas with crises that are psychological or symbolistic in nature, then there is no art sufficient for the needs of such a task.

### The Color Scheme

"And then the color scheme. It is in the music, as you will probably agree. It should be duly accentuated on the stage by certain harmonious effects. Modern artists are appreciating more and more the intimate concordance between color and sound. This modern art, as I have said, is limitless in its possibilities. It was especially the motivated music of Wagner which stirred me early in my work for the stage. How thoughtfully Wagner provided for our every need! We recognize a significant motive in the orchestra. It is our clue for the stage. If Wagner made such demands upon us as were never made before, how richly he recompenses us for our interest and our efforts! The significance of these motives must not be lost by the scenic artist. The dramatic thought, the musical color, must be harmoniously considered by him, and enhanced by every means in his power. There must be absolute unity of impression, yet virility and individuality of each component part of the effect. The thought of the musician and the dramatist

must be there for all to feel. And we can do that to-day, thanks to the wonderful strides in stage management which are the response to the insistent and the exorbitant demands of the modern playwright. And here in Boston I have everything to work with."

Mr. Urban and his assistant, Mr. Wesells, were emphatic in declaring the Boston Opera stage one of the best equipped stages in existence. Mr. Urban deems himself particularly fortunate, not only in the unaccustomed resources now placed at his command, but in the collaboration of the conductors who will work with him—Mr. Weingartner, Mr. Caplet and Mr. Moranzoni. He spoke appreciatively of Mr. Moranzoni's talent, whom he heard conduct last Winter. He worked over every detail of the setting of "Pelléas" with Mr. Caplet

accentuating a single motive to the exclusion of all else is magnificently effective, and even, on occasion, stirring to the imagination. Anything which might direct or dissolve the strength of the single impression is effaced. His method makes a tremendous and widespread appeal, but to me, it borders overmuch on the sensational, and there is an element of exaggeration—of saying more, rather than less—than the idea one wishes to convey, which is, to me the opposite of artistic principle.

"In music, it seems to me that of all opera composers, Strauss is still in the lead—not only in Germany, but in all Europe. Unless, indeed, we accept some of the modern Frenchmen. Debussy has not only made achievement with his 'Pelléas'; he has, in fact, created a new school. But Strauss continues to grow, all the time."

A word about Mr. Urban's career may be of interest. He made one visit to the United States before his arrival in Boston last Spring. That was when he was in charge of the department of Austrian art at the St. Louis Exposition. Since his engagements in 1902 at the Hof-Theater and the Imperial Opera at Vienna his fame has spread rapidly over Europe. His engagements at these theaters had been preceded by various decorative and architectural efforts, among which were several artistic editions of books of folk-lore and song. Mr. Urban has mounted operas of all schools, even including the Italian. Three years ago he decorated and furnished the Abdon Palace at Cairo for the Khedive of Egypt. His design for an imperial bridge across the Neva, at St. Petersburg, was accepted. His engagement at the Boston Opera House is surely one of the most important steps taken by Mr. Russell up to the present time. OLIN DOWNES.

## BALTIMORE STUDENTS HEAR BOYLE RECITAL

Pianist Plays Three Compositions of His Own in Program at Peabody Summer School

BALTIMORE, July 22.—George F. Boyle, the noted pianist, of the Peabody Conservatory faculty, gave one of the finest piano recitals yet heard in Baltimore on July 19. His playing sparkled with brilliancy and artistic effect. Each number was given a masterful interpretation which displayed the rare artistry of the pianist. The program opened with the Bach Prelude and Fugue in D Major, transcribed for piano by Busoni, which was followed by Beethoven's Sonata in F Minor, op. 57, "Appassionata." Three Chopin numbers were charmingly played.

A decided musical treat was the group of three beautiful works of Mr. Boyle, a "Romance," "Morning" and a Valse Caprice. "Morning" was especially captivating and had to be repeated owing to the enthusiastic demands. The delightful recital concluded with Liszt's Polonaise in E Major, with a cadenza by Busoni. The recital was given for the students of the Summer schools of the Peabody Conservatory and the Johns Hopkins University, and there was a large attendance. Mr. Boyle is the head of the piano department of the Peabody Summer school, which will continue until August 13 under the management of Frederick R. Huber. The Summer school has proved to be a successful innovation of the Peabody Conservatory. W. J. R.

## Spiering to Direct Blüthner Orchestra

BERLIN, July 5.—Theodore Spiering, who conducted the successful first performance of the symphony by George Enesco, the Roumanian, last Winter, it is announced, will conduct the Blüthner orchestra here in the Fall. He has secured the right of first performance of several orchestral novelties which promise a sensation in musical spheres.

Spiering has recently refused three important posts as concert master, deciding to follow up his conductor's career.

## Louis Persinger a Favorite of Royalty

BERLIN, July 20.—Louis Persinger, the young American violinist, has become a favorite performer for lovers of music among the nobility. He played Wednesday before the Duke and Duchess of Albany and Prince Alfonso of Orleans, and so impressed his hearers that he was invited to play next week before King Ferdinand of Bulgaria and the Grand Duchess Marie of Russia.

## Florence Hears Leoncavallo Operetta

FLORENCE, ITALY, July 20.—Leoncavallo's new operetta, "La Reginetta delle Rose," had its first performance in Florence this week. It had just previously had its world première in Rome. Among the audience were noted Prof. Henry L. Gideon, of Boston, and his brother, Dr. A. Gideon, of Greeley College, Greeley, Col.

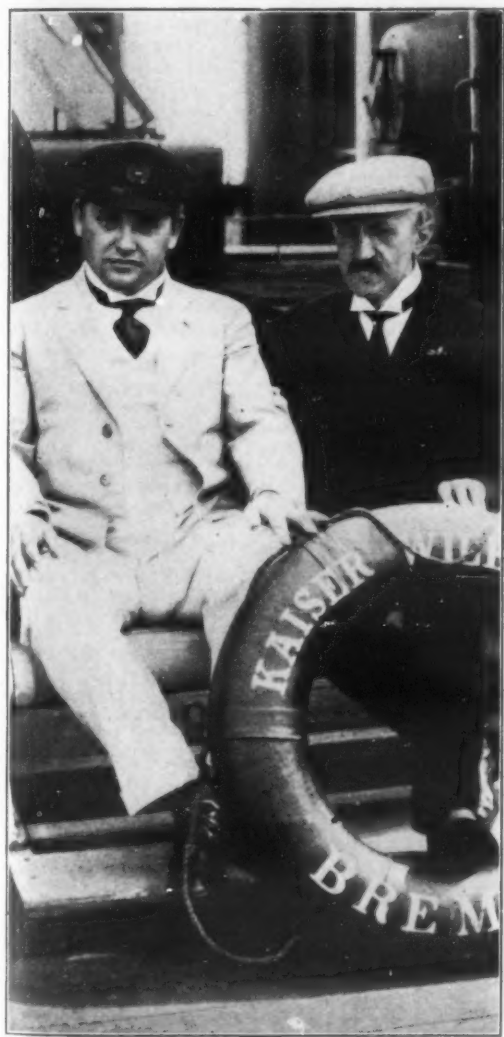
## Pianist Lambert Back With Budget Of Musical News

**Noted New York Musician, an Early Arrival from Europe, Tells of Alma Gluck's Success—Foreign Teachers Depend on Americans for Their Big Incomes, He Says—Mistakes Made by Those Who Would Study Abroad**

IN these Summer days, when musical events are at a standstill in America and music lovers must depend upon European affairs for their edification, the returning trans-Atlantic traveler is welcomed with open arms and begged to give his impression of the latest doings on the other side of the ocean.

One of the earliest of these home-coming tourists is Alexander Lambert, the pianist and teacher, who arrived in New York last week after a tour which proved to be a continuous round of visiting musical celebrities. In fact, the most interesting of the non-dutiable articles which Mr. Lambert brought through the customs house was a bundle of musical news and gossip gleaned in the musical centers of Europe.

Chief in importance among the bits of information divulged by the pianist was his statement that Jean de Reszke is coming back to sing in America next season, as outlined in another column of this issue. Second to this welcome announcement was the



Alexander Lambert, the New York Pianist, and Carl Jörn, the German Tenor, on Their Way to America

fact that the popular American soprano, Alma Gluck, is being coached by Mr. de Reszke in several new rôles.

"While dining with the tenor," explained Mr. Lambert, "I was telling him of the meteoric career of Miss Gluck, and Mr. de Reszke was greatly interested and asked if he couldn't hear her sing. As Miss Gluck was then in Paris, that was an easy matter. Jean was so impressed with Miss Gluck's voice that he asked her to join him and Mme. de Reszke at Trouville and devote the Summer to coaching with him. 'I have seldom seen a singer,' he declared, 'whose singing showed so much intelligence as that of Miss Gluck.'"

Mr. Lambert reported the young soprano as being besieged by offers of long-term engagements from European opera houses, which she had wisely refused, preferring to limit her appearances at the various houses to short engagements of the "guest" variety. During her training with

## WOULD STAGE GREAT NATIONAL MUSIC-DRAMA IN COLORADO'S WONDERFUL NATURAL AMPHITHEATER



Morrison, Col., Looking from Mountains Toward the Plains—In Foreground Two Mammoth Piles of the Red Rocks That Form North and South Sides of Natural Amphitheater, with Its Wonderfully Sensitive Acoustics

DENVER, July 13.—Charles Wakefield Cadman, the composer; N. J. Corey, of Detroit, the organist and lecturer; John C. Wilcox, the Denver singer and voice teacher, and Frank W. Farmer, a popular local tenor, spent a day last week in testing the acoustic qualities of the natural amphitheater in the Garden of the Red Rocks, Morrison, Col., at the request of the management of the John Brisbane Walker estate. As a result of this test a commission was at once given to a Denver architect to submit plans for stage and seat tiers, so that the auditorium may be prepared for concert and operatic performances as speedily as possible. Mr. Cadman's enthusiasm over the possibilities of this great amphitheater will probably result in his composing either an opera, based upon a frontier libretto, or the music for a great spectacular pageant, to be produced at Morrison during the Summer of 1915, when the thousands of tourists en route to the San Francisco fair may stop over for the performance.

It may be remembered that Mary Garden visited this amphitheater when she was in Denver a year ago, and became most enthusiastic over its uncanny acoustics. So interested did she become that she dreamed of owning the park, and her press agent materialized the dream sufficiently to announce the purchase in foreign papers—far enough away to minimize the danger of denial. But Mr. Walker and his sons, who own the magnificent mountain estate of some six thousand acres at Morrison, including the Garden of the Red Rocks, felt that they wished some expert opinion upon the practical adaptability of their natural auditorium from musicians who would be free from the hysteria of prima donna temperament, and so the presence of Mr. Corey, whose lectures at the Boulder Chautauqua brought him here last week, was made the occasion for a thorough test. Mr. Wilcox and Mr. Farmer sang and listened, in turn, and Mr. Cadman played the piano, which had been placed there for this occasion. The auditors listened from all parts of the great enclosure while the performers varied their efforts from the softest possible *pianissimo* to a full *forte*.

The results were almost beyond belief. In the remotest spot from the impromptu stage the faintest tone of voice or piano was as acutely audible as it would have been in a small drawing room. Even the spoken "asides" of the performers, delivered in ordinary conversational tone, were

plainly heard by the auditors when in a position that would be the back row in an audience of many thousands. No echo was perceptible, and yet there was such sensitive resonance as to bring every tone to the ear of the auditor in idealized fullness and purity. Every member of the party was enthusiastic beyond words. Mr. Wilcox sang Cadman's American Indian songs, with the composer at the piano, and found a thrilling inspiration in this elemental environment.

### How Auditorium is Formed

The auditorium is formed by three great piles of shelf rocks, one forming the north wall, its line running southeast toward the "stage," another forming the south wall, extending about equally in a northeast line, and at the east boundary, toward which the lines of the side walls converge, a great rock that forms a canopied "sounding-board" over the spot where the stage will be located. All of the rock foundation is of a rich red color, and it is the intent of the owners to use concrete of the same shade in fashioning the seat-tiers on the floor of the amphitheater. The natural slope of the enclosure toward the stage is about right to provide for the relative elevation of seats, so that it will only be necessary to remove some of the boulders and smooth the floor to even grade. The work of taking out boulders in the enclosure will be prosecuted with great care, subject to constant tests to make sure that the wonderful acoustic sensitiveness of the enclosure will not be impaired. It is estimated that seats may be provided for from twenty-five to thirty thousand auditors.

The environment is wonderfully picturesque and inspiring. One looks out to the west, between the great rock sides of the enclosure, at Mt. Morrison and Mt. Falcon, two splendid eminences of the Rockies. To the southeast there is an unobstructed view of Morrison valley with the plains in the distance, and to the east rise the foothills that are none the less attractive because known to the natives as "the hog-backs."

Mr. Cadman, with the composer's vision, pictured the performance amid these titan rocks, with the star-lit sky for canopy, of a splendid musical and dramatic pageant, beginning with primitive Indian life as it actually existed on this very spot a comparatively few years ago, and progressing through the evolutionary phases of civilization. There would be the advent of the white pioneers in their picturesque "prairie schooners," the hunters and trappers, the cowboys, the immigrant colonies of foreigners, and, finally, the apotheosis of civilization as manifested in present-day achievements. The composer cited the opportunities for characteristic songs and dances as each group of actors in this drama of civilization dominated the scene

the famous tenor, which is in disobedience of the doctor's orders that Mr. de Reszke should do no teaching during this Summer. Miss Gluck is preparing several new rôles which she will sing in Europe after her Autumn concert tour, for which she will

return to America early in September. Mr. Lambert's vacation journey took him first to Berlin, where he had a gala visit, renewing his friendship with a number of musical folk. "I was very glad to see Sam Franko in Berlin," continued the New York



Left: N. J. Corey, Detroit; Seated, Charles Wakefield Cadman; Right, John C. Wilcox, Denver, on Stage of Amphitheater, Where They Demonstrated Its Acoustic Possibilities

with the background of strongly elemental music for a great concealed orchestra.

### Nature's Stage Settings

One must have a dull imagination, indeed, not to share this vision, when he stands in the inspiring environment of the Red Rocks. Here few tricks of artificial stage-craft would be necessary. The actors could ride upon the "stage" in massed numbers, emerging on one side from the plains or on the other from a narrow pass between towering rocks that, from the perspective of the audience, would give a realistic picture of mountain fastnesses. What a place, also, for the performance of such a drama as "The Girl of the Golden West," "The Great Divide" or any other Western drama that has enough vitality to stand the test of such a natural environment! If Mr. Cadman's Indian opera, "Da-o-ma," which will be submitted for final approval to the Boston Opera Company within the next few months, proves a practical work, as many musicians who have heard parts of the score believe it will, there is almost a certainty that it will be produced at Morrison. Mr. Cadman was frankly enthusiastic over the suggestion.

The Park of the Red Rocks could be reached from the Denver Union depot by electric trains in about forty minutes. Considering its accessibility, its environment, its marvelous acoustics and its adaptability for operatic or concert performances, it seems that the Morrison amphitheater must, sooner or later, become the scene of performances that will bring pilgrims from far and near. Some of us believe that the one unique and stupendous music-drama of the day will yet have its production here, and that countless thousands will make this the objective point of their Summer pilgrimage.

J. C. W.

teacher, "and he is doing so well there in his work at the Stern Conservatory that he doesn't want to come home. I also spent some pleasant hours in Berlin with a quartet of musical enthusiasts consisting of

[Continued on page 20]

## FIRST OF INVADING PIANISTS HERE

**Mme. Rider-Possart Comes from Europe for Initial Tour of Her Own Country—How a Technicality of German Government Nearly Halted Her Professional Career—Differences Between the Concert Business Here and in Germany**

LEADING the procession of invading concert-givers for the next American season is Cornelia Rider-Possart, the pianist, who arrived in New York this week from Berlin. Mme. Possart did not come thus early with the idea of beginning her



Cornelia Rider-Possart

the eminent German tragedian, Ernst von Possart.

On the day of the pianist's arrival in America one of New York's family hotels lost its deserted appearance of Summer-time when Mme. Possart formed the center of a little gathering of her American friends in the lobby.

"In spite of my early training and my ambition," declared the pianist to a MUSICAL AMERICA representative, "I came near missing a career as a professional pianist in Germany, owing to a technicality of the German government. I went to Germany with the full intention of preparing to become a professional pianist, but when I married Dr. Possart it meant that I would have to give up my ideas of a profession or else that he would have to give up his position. My husband was a *Regierungs-*

*rat*, or Councilor of the Government, and it is a rule in Germany that a man holding a position as a government official cannot marry a woman in the theatrical or musical profession. The same holds true of army officers, and Hans Tauscher gave up his post in the army when he married Johanna Galski. The wife of an official is allowed to appear only in charity affairs. Wherefore I put aside all hopes of becoming a professional pianist.

### A Unique Exception

"When my husband came to America, with me some years ago and heard me play in my home city he was so pleased that he declared, 'It's a shame that you can't be a professional pianist!' Upon his return to Germany he put the matter up to his superior, and the latter, being a broad-minded man, made an exception in my case, so that I was probably the only wife of a government official who was allowed to follow a musical career.

"Carl Halir, the violinist, became interested in my playing and kindly volunteered to assist me in my debut, providing that it could be scheduled for a day when he was disengaged. This being satisfactorily arranged with my husband, I made my first appearance in a recital with Herr Halir, and after that it was easy, sailing owing to my husband's large circle of friends."

Dr. Possart, it should be stated, was the Berlin theatrical censor, and it was in this capacity that he came to America a few years ago to study improvements in the building of our theaters. "Had it not been for my husband's influence I would have had as hard a time to get a start as the usual musical beginner in Berlin. There are from six to twelve concerts given in Berlin every night, and the newspapers find it hard to review them all, even with a staff of three critics. As a consequence they seldom give an extended notice to an artist except at her first concert of the season.

The young artist may consider herself lucky, therefore, if she gets one Berlin indorsement which can be used as a recommendation for patronage in other musical centers. Berlin patronage will be found very hard to attract, owing to the overcrowded situation and the immense mass of free tickets which are distributed. For these reasons I was extremely fortunate in that my husband's influence made my concerts more profitable than those of some musicians who had been longer known.

### Danger in Leaving Berlin

"I hesitated somewhat about leaving Berlin, for the artist who remains away for some time is liable to find upon his return that he has lost ground. Emil Sauer, for instance, after a period of absence, had the experience of playing to much smaller audiences than those which had faced him formerly. A large percentage of each Berlin audience is made up of music students who are transient residents of the German capital, and therefore the absentee-artist on his return will have to bid for the patronage of another set of students who may be unfamiliar with his work. If the artist remains in Berlin he will find a public which will be loyal to him, like the English theater audiences, even when his artistic powers are deteriorating through increasing age.

"There is a great difference between the concert business as it is carried on in Germany and the system which is in vogue in America. While there are concert managers in Germany they do not go out on the road to 'sell' an artist in the progressive manner which is so successful in the United States. Each town has its orchestra or singing society, and the officials of these bodies write to the Berlin manager for suggestions as to artists. The desirable ones are chosen from such suggested lists and the whole matter is thus arranged at long distance. This makes it difficult for the artist without influence to get engagements. It would be a good thing for German musicians if the American managers' methods of following up the advertising of artists were adopted in Germany."

### An Eclectic in Program-making

In the matter of her choice of piano numbers Mme. Possart is an eclectic. While she will program Beethoven and the classics in her American tour she will also give due attention to such moderns as Richard Strauss. She will also play Hugo Kaun's Concerto in E Flat Minor, to the study of which and of other numbers for her tour Mme. Possart will devote much of her time at her home in Dubuque. "It is so difficult to do any such work while on tour," said the pianist, "that I am going to make the most of my opportunities at home. Oh, if some one would invent a collapsible piano which the touring pianist could carry in her grip and set up for use on long train journeys! The singer or violinist may practice in the privacy of his stateroom, but the pianist has no resource except the clavier, which is good for mere routine."

Mme. Possart is to open her tour in the Middle West in October, leaving late December free to enjoy the delights of American home life at Christmas time, which her residence in Europe has denied to her for several years. K. S. C.

### LANHAM SUMMER RECITAL

**Fine Song Program at the Institute of Applied Music**

McCall Lanham, the baritone, appeared in a recital at the American Institute of Applied Music, New York, on July 12, with the assistance of William Fairchild Sherman, accompanist. Mr. Lanham aroused much enthusiasm with his artistic singing of the following program:

"Vittoria mio core," Carrissimi; "Where'er you walk," Handel; "L'Enfant Prodigue," Debussy; "Oh! si les fleurs avaient des yeux," Massenet; "J'ai pleuré en rêve," Hue; "Je pense à toi," Grammi; "I Would My Song Were Like a Star," Kürsteiner; "Boat Song," Ware; "I Arise from Dreams of Thee," Huhn; "Sunset," Russell.

Islay MacDonald, a piano pupil of Kate S. Chittenden and Charles Brandenburg, a pupil of Mr. Lanham, offered the following program on July 19:

"Le Cavalier Fantastique," Godard; Romance, Haberbier; "Du bist wie eine Blume," Ambrose; "Wenn ich in Deine Augen seh," Russell; "Aus Deinen Augen fließen meine Lieder," Ries; "Arabesque," Debussy; Hunting Song, Haberbier; "Noon and Night," Hawley; "At Parting," Rogers; "For You Alone," Geehl.

Another recital at the Institute was that of Mabel Besthoff, a talented young pianist, who played the Third Prelude and Fugue of Bach; Chopin's Fantasie Impromptu; the Beethoven Sonata, op. 14, No. 2; Mozart's Pastorale Variée and the "March of the Dwarfs," by Grieg.

There is a singer with a feminine version of a well-known American baritone's name at Schio, Italy, where Claudia Cunningham has been appearing as *Gilda*.

## Mme. Jeanne JOMELLI Dramatic Soprano AGAIN TRIUMPHS IN LONDON OPERA



### The papers say:

"Il Trovatore" drew a large and enthusiastic audience to the London Opera House, Mme. Jomelli is a decided (if belated) acquisition to Mr. Hammerstein's company, and one whom we will gladly hear again in any prima donna part she chooses to play. From every point of view her *Leonora* was a charming study, quiet and graceful and restrained in the earlier scenes and worked up to a fine emotional climax at the end. Her vocalization had all the ease and finish of the experienced artist.—*Daily Telegraph*, London, July 8, 1912.

Another noteworthy performance at the London Opera House was that of "Il Trovatore" on Friday, when three new exponents appeared. The most important of these was Mme. Jeanne Jomelli, who personated *Leonora*. It will be remembered that Mme. Jomelli made a very favorable impression by her embodiment of the *Priestess* in Holbrook's "Children of Don," but her great abilities were seen to much more advantage in "Il Trovatore." The vocal character of the melodies permitted her to display the beautiful tone-quality of her voice and its excellent training, and the constant uneasiness of *Leonora's* experiences enabled Mme. Jomelli to convince her audience of her powers as an actress. The embodiment was one of the best that has been seen at the London Opera House and it gave distinction to the performance of the opera.—*The Referee*, July 7, 1912.

Mme. Jeanne Jomelli appeared as *Leonora*. The Dutch prima donna has already achieved distinction on the concert platform, where she has won many admirers, and last evening she proved that the reputation she has gained abroad as an opera star is hers by right. She used her fine voice with admirable skill throughout the performance and acted with considerable power.—*St. James Gazette*, July 6, 1912.

Signora Jomelli gave such an excellent vocal and dramatic account of *Leonora* that one could but regret that the opportunity had come so late in the season. Her wholly admirable handling of the difficult part of *Goewin* in "Don" had, it must be confessed, given more than a mere indication that the occasion only was wanting for the realization of the success she undoubtedly scored last night.—*The Standard*, July 6, 1912.

The performance at the London Opera House last night of Verdi's ever-popular "Il Trovatore" was made the occasion for the appearance of Mme. Jomelli as *Leonora*. It is a more grateful part than that of *Goewin* in which she came before the public recently. It enabled her to show a musical voice and an effective style of vocalization. The "Miserere" scene, one of the most telling as well as best known pieces of music in existence, realized its full meaning with her help.—*The Morning Post*, July 6, 1912.

Chief honors went to the beautifully suave and accomplished singing of Mme. Jomelli (*Leonora*), decidedly one of the best woman singers yet heard on that stage.—*The Times*, July 7, 1912.

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## NOTED ARTISTS IN VIRGINIA FESTIVAL

Entertaining and Well Performed Programs at University Summer School

CHARLOTTESVILLE, VA., July 20.—Noted artists joined with local musicians in making a success of the music festival of the University of Virginia Summer school on July 12 and 13. The chief magnet which attracted the visitors was the artists' night concert on Friday with a striking program by Lambert Murphy, the Metropolitan Opera House tenor; Marie Sundelius, the soprano; Earl Cartwright, baritone; Irma Seydell, the young violinist, and Rosalie Thornton, the local pianist.

Mr. Murphy made a strong impression with the beauty of his lyric tones in the "Prize Song" from "Die Meistersinger" and in response to the insistent demands of the audience added "Rosebud" as an encore. In his later group of songs the tenor scored in an equally emphatic manner. With Mr. Cartwright the Metropolitan singer appeared most successfully in the duet, "Swear in This Hour," from "Forza del Destino," as well as in the Trio from "Faust," which the two artists sang with Mrs. Sundelius as the closing number of the program.

With excellent enunciation Mr. Cartwright offered the Prologue to "Pagliacci," his presentation being strong histrionically as well as vocally. The encore to this aria was an old English ballad, "The Pretty Creature." Four songs also showed Mr. Cartwright's powers to great advantage.

Great applause greeted the appearance of Mrs. Sundelius for her singing of an aria from "Traviata," in which the velvety softness of her voice was happily displayed, in addition to its flexibility in florid passages. A Swedish folk song was the encore, and in this number the soprano showed unusually good breath control. In the aria from "Madama Butterfly," "O quanti ocellie fisi," Mrs. Sundelius confirmed her earlier good impression.

Irma Seydell created a sensation by her remarkable facility in the first Paganini Concerto, overcoming its difficulties with ease. Her encore was the Dvorak "Humoresque," and so great was the approval of her later offering, the Saint-Saëns Introduction and Rondo Capriccioso, that she gave another added number, the "Meditation" from "Thais."

Brilliant performances of three Chopin pieces by Miss Thornton resulted in a demand for an extra and the pianist responded with an interesting study for the left hand.

The Saturday afternoon concert was in the form of an instrumental program and the final performance introduced the local chorus under the baton of Grant Drake, director of music in the Summer school, in Gounod's "Gallia" and Gaul's "The Holy City," with Mrs. Sundelius and Mrs. Murphy and Cartwright as soloists, and with Mrs. Charles Hancock and Fannie Meade as accompanists.

Elsie Ferguson to Sing Title Rôle in Lehar's "Eva"

LONDON, July 23.—Elsie Ferguson has been chosen to create the name part of Franz Lehar's new operetta, "Eva," in the United States this Fall. This was announced here to-day by Mark Klaw, of the firm of Klaw & Erlanger, which will produce the opera. Miss Ferguson has heretofore appeared only in dramatic parts, but she is studying voice all Summer in Paris under the tuition of M. Noufflard and, it is said, has developed a sympathetic mezzo-soprano. Lehar has written some additional numbers in "Eva" especially for Miss Ferguson.

Dr. Ethel Smyth, Composer, Again in Trouble as Militant Suffragette

LONDON, July 23.—Dr. Ethel Smyth, the noted composer and a militant suffragette, was arrested to-day on a charge of complicity in an attempt to burn the historic country house of Lewis V. Harcourt, Secretary of State for the Colonies, on July 13. The attempt was made as a suffragette demonstration. Dr. Smyth claims that she can prove an alibi. She has previously served a term of imprisonment for window-

## Constantino in New York As Business Manager for His Own Opera House



Florencio Constantino, the Famous Tenor, Now in New York, Is Shown in the Picture with a Party of Friends in the Mountains of Cuba. In the Group Are: (1) Merquiades Alvares, (2) Constantino, (3) S. Dambarenea, (4) S. Arban, (5) Mme. Delpino

THE heat and general discomfort of mid-July in a big city have no fears for Constantino, the tenor, who has been domiciled for the last ten days in a corner suite in a Broadway hotel. The reason for his visit to New York at this season of the year is purely business. Professionally he is not even making talking-machine records.

Some months ago Constantino conceived the idea of erecting an opera house in Bragado, Argentine Republic, South America, and the house, which will be known as the Teatro Constantino, is to be opened with a gala performance in early September, with Constantino singing one of his favorite rôles. He has been making extensive purchases of furnishings for his theater and these include an enormous asbestos drop curtain, which has been made to order. Mr. Constantino has paid particular attention to supplying his theater with means for fire protection.

Word has been received by Constantino from G. Gravina, the basso, who met with a painful accident when he was singing with Constantino in New Orleans a few weeks ago, which indicates that the basso is practically recovered. He has written Constantino, thanking him for his gen-

erosity in supplying him with medical attendance and with financial assistance. Gravina was a member of Mr. Constantino's opera company.

Constantino has been negotiating with different opera companies and it is assured that he will sing in this country next season. He has a desire to return to the Boston Opera House, but has not had a definite word from Director Russell. At the close of his engagement at the Boston Opera House last Winter his talk with Mr. Russell indicated that he would return the coming season.

Constantino was much entertained in Cuba during his recent engagement there and was presented with a touring car by a number of his countrymen. Following his appearances, he spent a week in the mountains and the picture reproduced shows him surrounded with a party of his friends, including members of the opera company, prominent business men and others.

During Constantino's engagement in Cuba *La Lucha*, one of the most important dailies of Havana, used an interesting contribution from its caricaturist, under which appeared the following: "And what is the difference between Constantino and the Government? It is that the first has triumphed and the other has not."

of the finest contralto voices he has heard. Miss Ellis is the last of a long string of young artists who have been engaged from the Saenger studios this season to fill leading rôles in grand and light opera.

## NEW ORLEANS OPERA IMPRESARIO RESIGNS

Jules Layolle Sends Word of Withdrawal from Paris—No Reason Given

NEW ORLEANS, July 17.—Jules Layolle, for the last two years impresario of the New Orleans Opera Company, has submitted his resignation in letters to officials of the company in this city.

M. Layolle is in Paris, where he has been busy for several weeks engaging singers for the New Orleans season that begins next Fall. The officers of the company advance no reason for his resignation.

It is expected that the company will be continued, despite M. Layolle's withdrawal, and that a new manager will be engaged in time for the beginning of the season.

The news of the resignation was a complete surprise in local musical circles. In a letter sent only a week previously M. Layolle had announced that he was having entire success in the arrangements he was making for next season.

## HIGH PRICE OF DÉBUTS

An Unprincipled Opera Manager Who Adopted a Sliding Scale

The high cost of operatic débuts in Italy was the subject of remark by Leonard V. Snyder, of South Dakota, who has been studying singing in Florence with Vannini, when he arrived in New York last Tuesday on the *Sant' Anna*.

"I know of a case," said Mr. Snyder, "where a man, whose musical education in Italy was being paid for by some people in Philadelphia, had arranged with the opera manager to make a début on payment of \$200. The manager agreed to this figure, but on the day the début was to be made ran the price up to \$500. The young man did not have the extra \$300 and so was unable to appear." Mr. Snyder then turned to the subject of American students in Florence.

"Florence is fast becoming a center for our vocal students," he said. "Vannini has at least forty American pupils, mostly girls, and Lombardi has many American young men."

## BESSIE ABBOTT BACK

Prima Donna to Sing "Maid Marian" in the "Robin Hood" Revival

Bessie Abbott, the American prima donna soprano, arrived in New York last Monday on the *Kaiserin Auguste Victoria* to sing the rôle of *Maid Marian* in "Robin Hood," the all-star revival of which is to resume its New York run on August 12 at the Knickerbocker Theater. The cast which figured in the earlier performances at the New Amsterdam Theater will be kept intact, excepting that Miss Abbott will replace Bella Alten.

Miss Abbott left New York this week for Atlantic City, where she will make her first appearance in "Robin Hood" August 5, the De Koven opera being due for a week there before its New York engagement. This will be Miss Abbott's first venture in light opera. Last Winter she sang at Vienna, Buda-Besth, Lisbon and Monte Carlo in the soprano rôles of "Bohème," "Butterfly," "Faust," "Rigoletto," "Romeo et Juliette" and other operas.

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# LEOPOLD STOKOWSKI

## WINS NEW LAURELS AT SECOND LONDON ORCHESTRAL CONCERT

### The Press Comments:

LONDON TIMES, June 15, 1912

In this remarkable performance Mme. NORDICA had an admirable colleague in Mr. Leopold Stokowski, who conducted the New Symphony Orchestra both with her and in some Wagner selections for orchestra alone. He showed great power in dealing with the *Götterdämmerung* scene, and particularly in carrying on the fine conception of the music which Mme. Nordica had placed before us up to an overwhelming climax in the orchestral ending of the opera.

LONDON STANDARD, June 15, 1912

Leopold Stokowski, who conducted, is a young man who promises to be a genius; the way he directed the New Symphony Orchestra in the Wagner selections proved an intimate acquaintance with the master's music, and also the gift of orchestral command and the power of securing the finest effects from the forces under him.

LONDON TELEGRAPH, June 15, 1912

The concert opened with one of the most vivid performances ever given by this orchestra of the Overture to "*Tannhäuser*."

LONDON MUSICAL NEWS, June 20, 1912

Mr. Leopold Stokowski's electric energy inspired specially fine performances of the Overture from "*Tannhäuser*," the "*Valkyrie Ride*" and "*Nuptial Prelude*" from "*Lohengrin*," the "*Valkyrie Ride*" being taken at a terrific pace.

THE SCOTSMAN, June 15, 1912

Mr. Leopold Stokowski, of whom one had occasion to speak in high terms a week or two since, was in charge of the New Symphony Orchestra, and under his guidance that able body of instrumentalists, besides accompanying Mme. NORDICA in the above excerpts, reflected abundant credit both on him and themselves in the "*Tannhäuser*" overture and other Wagnerian items.

LONDON WORLD, June 18, 1912

At Mme NORDICA'S concert M. Stokowski deepened the impression he had already created.

LONDON VANITY FAIR, June 19, 1912

Stokowski is a young man, but worthily sustains the great tradition. His reading was wonderful. He succeeded even in giving new meaning to the *Tannhäuser* Overture! And the men of the New Symphony Orchestra responded to him admirably. Significant of the impression created by Leopold Stokowski at his London appearance this year, and the position he has already won for himself, is the following excerpt from one of the leading London papers.

"Concerts of late have been numerous as ever. Eminent conductors, such as Herr Nikisch, Herr Mengelberg, and Monsieur Stokowski, famous singers such as Mme. NORDICA and Mme. TETRAZINI, distinguished instrumentalists such as M. Paderewski and Senor Casals, and smaller fry by the dozen, have all given of their best."



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Mr. Rothier as *Méphistophélès* covered himself with glory in the rôle, singing with compelling interest and acting magnificently.—*Brooklyn Eagle*.

The great personal beauty of Miss Farrar as *Marguerite* and the truly elegant vocal style of Léon Rothier as *Méphistophélès* were the most striking features of the performance.—*N. Y. Sun*.

Rothier's *Mephisto* was strongly dramatic as before.—*Boston Advertiser*.

Mr. Rothier's *Mephisto* is always an excellent tone.—*N. Y. Tribune*.



Dear MUSICAL AMERICA:

Passing over the great question of the day—did Mascagni elope or not?—I come to the subject of Felix Weingartner's songs, at least as set forth in a bulletin which in one way or another has been smuggled through the presses of Breitkopf & Hartel, dodging the eye of the censor and the proofreader.

Of "The Slaves" this interesting brochure says: "The musical treatment of the text of this song, which describes the sensual pleasure of the young, mistress who, with tremulous joy, lashes the slave, an object of her desires; then gazes cruelly at the scarlet blood drops on his skin, gives occasion to the composer to attain sounds which perhaps no one has expected of Weingartner."

That is, perhaps, almost too much to expect of any one. At all events, this reminds me of the famous Portuguese grammar with the introduction beginning: "We hope that the little book, for the care what we wrote him, and for her typographical correction," etc. That grammar, by the way, is one of the funniest things in the universe, and deserves to be resurrected by the young generation of the present.

This, from a description of "Ein Rosenzweig," falls artistically into the same category: "The perfume of the rose branch, which the lover picks from the ground at night under the window of his beloved, pours its intoxicating fragrance over the little song, which being apparently so simple, but musically so profounding effecting."

Delightful is this also, from "Eve's Hair": "This song usually requires a singer of adequate assurance and who is endowed with sufficient intelligence, inclination and love of art to venture into paths which are outside of the beaten road."

The author of the note is reticent as to what this song requires on other occasions.

Well, even if we cannot get any enjoyment out of Weingartner's compositions (much as we admire him as a conductor), at least we can appreciate the enjoyment offered by his unique press agent!

Universal forces in operation make one of the prettiest sights which life affords. To stand off and watch such forces in operation compelling the uncomprehending obstacles or forces of darkness before them to give way is like watching the progress of a drama. This occurred to me in reading of the present rapid spread of MacDowell's works in Germany and the great amount of space given to the advertising of them in the German papers.

We read a great deal of German opinion regarding our love of the dollar and our incapacity for art, and at the same time we see much in the German press that shows a fear of the progress of American art. The Germans, however, are not so idealistic in their artistic patriotism, or so totally without love of the dollar themselves as to refrain from reaping profits on the sale in Germany of American compositions.

The German attitude toward America is a peculiar one. It contains a curious element of hostility. Germans have found a formidable rival in America in certain commercial fields and are beginning to realize that, deeply entrenched as they are musically, there is danger of their supremacy being threatened even there. This has led to the appearance of many hostile expressions toward America in the past few years.

I have talked to a great many Germans who have made America their home and I find, practically invariably, that they have broken away from the viewpoint of the Fatherland and have gained a genuine sympathy with the American achievement and

outlook. Such a sympathy is shared not only by Germans in America but is entertained as well by the other countries of Europe.

What interested me, therefore, was to see American music pushing its way into Germany, the one country in the world where there seems to be any expressed opposition to American progress. It simply brings home to us the fact that creation precedes criticism. Criticism in general seeks to kill everything with which it comes in contact. As practised, its chief usefulness in the world is as a sort of artistic scavenger, to clear away quickly all that is so obviously bad that even a critic makes no mistake in considering it so!

That critical blindness, broadly considered, is so great as to attempt practically the destruction of everything that arises, and that that which is really good should have to suffer the opposition it must meet from this force, seems deplorable. Still, while that which is good can be suppressed and retarded by criticism it cannot be slain by it (although its producer sometimes can be); and, after all, its prevailing against such a force is what proves its real livingness in the end.

You may think me harsh to take such a view of criticism generally. You may maintain that one need only pick up the papers during the course of the musical season to find much appreciative writing. But, if you will notice, such appreciative writing, in almost every instance, follows upon a long struggle in which the artist has shed a good bit of his life-blood to get a footing at all. It is only when an artist has proved himself in the thick of the fight and has begun to command general attention that the critics think it worth their while to study into his ideas and to exercise their literary capacity in an appreciative way. I have watched man after man in musical composition rise from total obscurity to a measure of prominence, and I have never seen the critics give themselves in the slightest degree to forwarding his progress or calling the world's attention to him until he has, so to speak, fought his way to the point where he no longer needs that attention be called to him, because he has called it to himself by his positive conquests.

Now, understand me well. I do not mean by all this that critics are dogs or villains, but that the circumstances of life and progress require a body of workers who shall be just about what the critics are. If a critic becomes too idealistic in the cause of progress, if he gives attention to men who are not yet known through their own effort in overcoming critics, why, then he can't sell his writings to the papers, and he starves. Go to your editor and he will tell you, "I do not want articles on pictures which the public doesn't see or on music which the public doesn't hear."

Just in so far as the critic is an idealist for the sake of progress, just that far he cuts himself off from a living. Ideally, for the sake of progress, the critic should be a gentleman of leisure, a philanthropist, with no need to earn his living. Were such generally the case the art of criticism would be a totally different thing from that which it is. What it is probably suits perfectly well the world in which it exists. If you want an ideal critic you must first have an ideal world. And as for a man who aspires to be an ideal critic in an ideal world, either he must be a millionaire or renounce his calling. Anyway, a critic with such ideal desires for progress would not, in reality, be a critic at all—he would be an artist and should go in for fiction and prophecy.

Why should not a queen love to dance? Here I see that London society learns with surprise that the queen is "simply mad" about dancing, although the quoted words are another's, and not the queen's way of expressing it. It is part of a queen's business to frown on all that is frivolous, and especially on that which is risqué, and the present queen of England has fulfilled her responsibility admirably, even enthusiastically, in this matter.

Now it is learned that the queen is human. I, for one, do not blame her for being so. If I were a queen I would spend most of my time dancing (of course, queens can do as they please all the time) and only a very little of it sitting sedately on a throne and frowning at frivolities.

I see that you noted the fact recently that Darwin is said to have heard that music had an influence on plant life, and that in order to test the theory he hired a man for several days to play a bassoon near some plants.

Unfortunately, you did not tell us whether the plants were appreciative or not. It is not every plant that can get a bassoon solo three days long played to it every day. (I grow Hibernian. This must come from seeing Marc Lagen as often as I do.)

Also, you did not tell us what Darwin

paid for his musician, or whether he went to the union for him, or whether the bassoonist struck after playing to the plants for two days without getting any applause. Neither did you tell us why Darwin hired a bassoonist rather than a performer upon the dulcimer or the ophicleide. There are lots of interesting things you might have told us about this episode had you been minded to do so.

But what a waste of good music!—the dance-loving queen of England would undoubtedly have said.

William C. Carl recently handed me an application blank which he received from a clergyman in the State of Washington who wished to have an organist recommended to him, the salary being \$75 a month. Some of the questions are usual enough: "Can you train a mixed choir?" "What is your general education?" And

there is the request, "If you care to send a photograph, do so." Also it is desired to know whether the organist lives in single blessedness or double misery and how many persons are dependent upon him.

Near the top of the list of questions the applicant is asked: "Do you smoke?—What?" "Do you drink?—What?"

Why not ask for a complete list of his vices, with diagram, at the outset, and be done with it? Were I the applicant I would answer to "Do you smoke? What?" "Yes, a Narghile." And "Do you drink? What?" "Yes, whatever what I can save upon \$75 a month will buy."

I recommend this list of questions as a standard catechism for organists seeking positions. The matter should be taken up at the next annual meeting of the American Guild of Organists.

Your

MEPHISTO.

## PARISIAN SOCIETY PAYS COURT TO MME. ALDA



Photo by Mishkin.

Mme. Frances Alda, Prima Donna of the Metropolitan, Who Has Been an Idol of Paris Society This Summer

MME. FRANCES ALDA, the prima donna, is reveling in her freedom from the strenuousness of the opera season during her Summer holiday in Paris, where she and her husband have taken a mansion on the Avenue Bourdonnais, which has the advantage of commanding one of the finest views to be found in Paris.

Although Mme. Alda claims that this is her playtime it would hardly seem the correct term to an onlooker, for the diva has been in such great demand for all big society functions that her time has been almost as ardently occupied as during the Winter months.

The Parisians hold Mme. Alda, who sang at the Paris Opéra for three years, in affectionate remembrance, and she has been showered with attentions since her arrival a couple of months ago. During the last

few weeks the diva has sung at a great number of notable soirées, among them being those given by the Duchesse d'Uxès, Marquise de St. Paul, Comtesse de Bertheux, Princesse de Lucinge, le Grand Duc Boris, L'Infante Eulalie, and our own Ambassador and Mrs. Herrick.

Mme. Alda has refused absolutely all engagements during August, which she is planning to spend in Marienbad in complete rest, to fortify herself for the coming season, which promises to be unusually strenuous, as in addition to her three months' engagement at the Metropolitan Opera, she will undertake a concert tour, beginning early in October. This tour, while originally scheduled for but five weeks, has now been extended to eight, owing to the number of cities from which requests have come for Alda concerts.

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# TRIUMPHS of CONSTANTINO

on tour in CUBA and in NEW ORLEANS as told in press reviews:

## CONSTANTINO WINS IN RIGOLETTO ROLE

With a wealth of voice, harmony and brilliancy Constantino stormed his way into the favor of the crowd which gathered at the Tulane Theater last night to hear the great artist. Under the spell of his artistry and the sorcery of his voice one forgot the heat, forgot the discomfort of indoors and gave up to the magic of his appeal. Enthusiasm ran riot from his first appearance on the stage until the final curtain had fallen on "Rigoletto," and the only regret of the evening was that the part of the Duke of Mantua did not afford him sufficient opportunity to display his gifts often enough, as the part does not keep the tenor on the stage as much as the part of Rigoletto affords opportunity to the baritone. However, there was more to the performance than the voice of Constantino, for the star has surrounded himself with a most excellent troupe, and on many occasions they had to respond to encores that were born of enthusiasm that has seldom been equaled in the Tulane Theater, and but rarely surpassed at the French Opera.

From his introductory notes in the first act, Constantino displayed an art that has reached perfection, and under the magic of his notes the score took on new hues of meaning, the old solos and duets were filled with new charm, and the singer rapturously carried his audience with him into the upper regions of esthetic joyousness. His voice possesses the rare combination of force and vigor, coupled with wondrous flexibility, and while it is richly lyrical, it is at the same time pregnant with vitalizing emotion. The ease with which Constantino sings is really marvelous, and one might well liken him to an artist painting emotions on a canvas that grows full of meaning with each new visible stroke. His notes are clear and well articulated, and even in the more emotional parts they are always crystalline and never give one the effect that the singer is choking with emotion, for the sense of the emotion being vocally depicted is gathered from the many hues of the notes rather than from being overloaded. He possesses the trick of rapid vocalization in the highest degree, and his notes blend into harmony like the liquid drops of a limpid pool. Besides their power, his voice has the rich quality of sympathy, and he ought to show to magnificent advantage in "La Boheme" and other parts that essentially require that quality of voice. However, to say that he would show well in such parts is not to say that he would not show well in other parts, because he has a voice that is highly adaptable, and one that would enrich any part which he essayed. It would be hard to say in which register his voice is best, for he sings with equal ease in all, and the notes of each possess equal vividness, and to have heard him is a musical treat not soon forgotten.—New Orleans Daily Picayune, June 18, 1912.

Perhaps no singer other than Constantino could have tempted an audience such as last night's to brave the stifling heat of a June evening. As it was the attendance at the Tulane was fairly large and the distinguished lyric tenor was given a personal ovation that showed how well he was remembered by the opera-goers of New Orleans.

It is five years since Senor Constantino was here as star of the French Opera House season, and since leaving this city he has passed from triumph to triumph in both American continents.

In the delicacy of his art, the charm of his personality and the suave quality of his voice the singer is the Constantino of old, and he rendered the beautiful, but trying, rôle of Duke with great charm.

As to the great artist's support it was at best merely a makeshift setting for the central brilliant.



FLORENCIO CONSTANTINO

## ISIDORO CORZO, in Diario de la Marina, Havana, May, 1912

As far as I am concerned, and no matter what other people may say, Constantino for me is a great tenor whose principal merits consist of:

- First, having a voice of the most agreeable timbre.
- Second, having an unsurpassed mezzo voice.
- Third, possessing an evenness in all registers which is absolutely exceptional.
- Fourth, being able to change from falsetto to the chest tone in such a prodigious way that even the most careful and attentive listener will not detect it.
- Fifth, in emitting his tone with great limpidity.
- Sixth, in interpreting with much expression.
- Seventh, in articulating admirably.
- Eighth, in possessing an enviable breathing technic.

On Senor Constantino's entrée the audience burst into a salvo of applause that continued until the singer had bowed his acknowledgments time after time, and several of his important arias were encored.—Times-Democrat, New Orleans, June 18, 1912.

## CONSTANTINO GETS A CORDIAL WELCOME RICHLY DESERVED

Signor Florencio Constantino's appearance at the Tulane Theater Monday night after an absence of six years from New Orleans was in the nature of a joyous home-coming. His connection with the French Opera House here resulted in his being regarded as an adopted son of the city. Had it been a New Orleans schoolgirl who had gone to other climes a short while ago and returned a Schumann-Heink, the recep-

tion accorded the golden-voiced senor could not have been more enthusiastic. When a moment after the curtain arose on the first act of "Rigoletto" Constantino, as the Duke of Mantua, came upon the stage, a burst of salvos was showered upon him.

It is certain that no such operatic productions have ever been given in the United States before at this season of the year. It was rather a daring undertaking for Constantino to come to New Orleans during the height of the summer, but the size of Monday night's audience indicated that his visit will be a financial as well as an artistic success.

## Constantino Improved.

The general verdict was that Constantino's voice has grown richer and mellower with the passing years and that his acting has developed to a marvelous degree. These great talents, combined with rare personal charm, make

the singer an ideal hero of Verdi's opera.—New Orleans Item, June 18, 1912.

It was bound to happen. The splendid triumph, incomparable, worthy of the artist and his reputation which Constantino obtained last night for his interpretation of Puccini's "La Boheme," does not surprise me in the least. It was something which I had discounted. The unanimity with which everybody to-day claps his hands in honor of the great artist is more enthusiastic, more fervent than the praise which I have given him from the first day on.—La Discussion, Havana, May, 1912.

I have never seen in Havana an overflow of enthusiasm similar to that created by Constantino, and that is saying much in honor of this eminent artist. For while our public is indulgent and tolerant with mediocrities, it is, as a rule, somewhat cold to eminent artists. The characteristic aspect of a Cuban audience is a sort of medium color and it is for this reason that the overflow of enthusiasm, which went last night to unequalled limits, must be considered by the great Spanish singer as a triumph of his artistic career.—Isidoro Corzo in La Lucha, Havana, Cuba, May, 1912.

Good, very good, excellent, was the tenor Constantino in all of the first act and more especially in the final duet. With no less art and superb mastery he sang the second until the long-expected note of malediction which he sang with powerful and rich voice in an admirable manner. He sang with the exquisite and supreme perfection which Donizetti had in mind when he wrote the opera and he was justly applauded for his exquisite art.—Triunfo, Havana, May, 1912.

## RIGOLETTO

Constantino has returned to us after six years of absence, with his voice just as rich and opulent as in the past. Our tenor interpreted his rôle with vim and valor. Literally covered with applause, Constantino must have been convinced that his efforts to please an audience, which has always appreciated good music, good singing and artistic talent, were understood at their full value.—La Guepe, New Orleans, June 18, 1912.

## LUCIA

Constantino with his unusual talent was able to give to this masterpiece all the importance which it deserves.

Constantino sang last night and the audience was convinced that it was in the presence of a great master of song, of a tenor of which it can be affirmed that his fame is justified.—Commercio, Havana, May, 1912.

The applause which, from the first act on, rewarded the mastery and the exquisite art of which the celebrated singer gave ample proof, applause which increased to such an extent as to develop into a magnificent ovation at the end of the opera, proved clearly that the great judge, the public, had dictated its final verdict without appeal.—La Lucha, Havana, May, 1912.

## CONSTANTINO AND ARTISTO SCORED A GREAT SUCCESS

The music-loving people of New Orleans proved their intense and undaunted love of operatic music as well as their admiration of and loyalty to the distinguished tenor, Constantino, by assembling in large numbers last night in the Tulane Theater to hear "Rigoletto," the opera in which the tenor appears to such great advantage. All the beauty of tone, elegance of diction and skill in phrasing which won all hearts when Constantino sang the first tenor rôles in the Lombardi troupe that gave a season of opera here about four years ago; all these qualities with the added quality of authoritative poise that comes with great success attained in cosmopolitan centers again delighted his audience and earned for him ovation after ovation. His first appearance was the signal for tremendous applause that continued and increased to overwhelming proportions, acknowledged by the recipient with bows and smiles as he proceeded with the singing of his score.

Later on in the famous "donna e mobile" frequent repetitions were generously given, which again showed the consummate art and taste of the singer, as not one rendition was exactly like the other; some trifling difference of tone or stage business robbed these repetitions of any stereotyped quality and presented a delightful freedom and naturalness. Constantino is without doubt an artist, intelligent and resourceful.—The New Orleans Daily States, June 18, 1912.

## RUSSIA'S UNIQUE CHURCH MUSIC

No Organ or Other Instrumental Accompaniment to the Singing  
—Extra Bass Choir Provides Magic Support to Other  
Voices—Bartniansky the Founder and Gretchaninoff the  
Present Chief Exponent of Modern Religious Songs in Russia—

By IVAN NARODNY

If the reader should ever happen to make a trip to Moscow or St. Petersburg he ought not to miss attending high mass in one of the leading cathedrals of those cities. There is nothing equal to the Russian church song anywhere. It is unique and sublime. The voices of the hidden choir, molded into one, the peculiar acoustics, the atmosphere, heavy with incense, and the mysterious and solemn surroundings, give a worshipper the impression of a different world. And when the heavenly choral ends in a most delicate *pianissimo* and you hear the dying echo, like a whis-

instrumental music to accompany the singing. Russian chorals are sung exclusively *a capella* by a special church choir. The number of voices in such a choir is scarcely more than eight or ten in parish churches, but it exceeds one hundred in the cathedrals like that of St. Kazan or Isaac in St. Petersburg. One of the most prominent Russian choral societies is that of Moscow, which was founded and is conducted by Alexander Archangelsky. Although it is a private organization it sings most in the Cathedral of Assumption in Kreml and only occasionally is heard in the smaller temples of the same city.

### Arrangement of Voices

A further reason why Russian church singing is different from that of any other denomination is the peculiar arrangement of the voices and an unrivaled richness and compass in the lower registers. The use of an extra bass is known only in the Russian church choirs. These basses have a low register of remarkably sonorous quality and are voices the like of which are to be heard in no other country. This extra bass forms the fifth voice in the choir and sings occasionally the same melody as the soprano, but on other occasions it simply serves as an instrumental accompaniment in sustaining the other voices. This bass gives the singing mysterious power. It is not only one of the most magic tones ever heard in a choir, but seems like the echo of some hidden orchestra, majestic, sonorous. In addition, with this special voice, the polyphony of the whole is marvelous.

According to tradition the melodies of the Russian sacred songs should be Byzantine in style and construction. As a rule they have a stately and majestic beginning that reminds one of Beethoven's and Mozart's sonatas. On the whole the music seems closely related to the architecture of the temple itself. There is much of gold, jewels, silver and light in a Russian church, far more than in any other, and the dazzling impression this gives is greatly tempered in the effect of the music. The theatrical aspect of the interior, which seems rather primitive and barbaric in some way, assumes suddenly a symbolistic meaning as you hear the Oriental song.

### Bartniansky the Founder

The founder of modern Russian church music was Dimitry Bartniansky, who was born in 1751 and died in 1825. He was the first to introduce genuine culture into church music and he made it an art that of itself alone should induce true religious feeling. Up to his time the chants of the deacons and now then a song by a few singers in the city cathedrals was all the church music there was. Bartniansky was a singer with a good voice in one of the monastic choirs when the Empress Catherine II heard him. She was so impressed by the personality of the young man that she sent him to Italy to study, especially church music, with the object of introducing a reform in Russian church song. Bartniansky studied for two years, returned and composed several great chorals, which became the leading songs of the Russian church. At the same time he founded in Moscow and St. Petersburg synodal conservatories for the purpose of training church singers.

Alexander Lwoff, who was born in 1798



Cathedral of the Troitsky-Sergievsky Monastery in Moscow

and died in 1870, was another great figure in Russian sacred music. He not only composed a long list of new chorals of purely Russian character, but reorganized all the church musical institutions of the empire. While the compositions of Bartniansky partook of the character of old German and Italian church music, Lwoff insisted that, as in the secular field, so in the church the music should bear a national stamp. Being a contemporary of Glinka, Dargomizsky and Moussorgsky, he banished from music all foreign influence, and in this work even corrected many of Bartniansky's songs. He took for the basis of his work the mediæval Russian melodies, folk songs and songs of mythologic character. It is said that Dostoyevsky made a great impression upon him through his manner of thinking and his views.

Most of the great Russian composers have tried to write church music, especially Glinka, Dargomizsky and Tchaikowsky. Glinka's 'Kol Slaven' is one of the most beautiful chorals ever composed. It is a solemn anthem, full of the majesty of life and the awe of death. The Tchaikowsky chorals differ in many ways from those of his predecessors and contemporaries. As in his other compositions, a deep chord of melancholy creeps into some of his most optimistic melodies and most of his hymns end in a hopeless sob.

### Work of Gretchaninoff

One of the most original and most recently prominent Russian ecclesiastical composers is Alexander Gretchaninoff, the talented creator of so many beautiful pieces of chamber music and songs. His 'Credo' and 'Our Father in Heaven,' rival the 'Ave Maria' of Gounod. But, besides them he has composed many exquisite chorals of ultra-modern nature. Like Moussorgsky he is realistic in the epic part of his vocal pieces, and assumes the mood of a real confessor. In this he is marvelously vivid and readily makes of the listener a real penitent. His chorals are the most powerful novelties in the church music of this age. Alexander Archangelsky, the conductor of the great 'Private Church Choir' in Moscow, said to me:

'What Moussorgsky and Tchaikowsky were in Russian secular music, that Gretchaninoff promises to become in religious music. His ambition is to create purely Russian oratorios, in which a certain part of the choir shall play the rôle of the orchestra. The composition of such an oratorio will be a greater novelty because he aims to make it typically national and modern at the same time. But, in this respect, there will come strong opposition from the conservative clergy. I have doubts

that our cathedrals will consent to sponsor such an oratorio.

'The churches are usually dogmatic and afraid of reform, even when it is meant to inspire the highest religious sentiments. If that should be the case private choirs will produce those oratorios in regular concert halls, although such music is meant to be produced in more solemn surroundings.'

### LEPS ORCHESTRA PLAYS

Symphonic Music the Feature of Philadelphia Park Concerts

PHILADELPHIA, July 22.—Now that the Sängersfest is a thing of the past, the reaction has set in and there is practically no activity in local musical circles. One must go to the City Plaza, where the band plays every evening, or to one of the Summer parks. Of especial interest just at present is the engagement at Willow Grove of the Leps Orchestra, Wassili Leps director, which will be heard at that favorite resort for two weeks. Mr. Leps succeeded Patrick Conway and his band at 'the Grove,' and promises even better music than he furnished last Summer, when he met with cordial approval. He has the assistance of fifty-three musicians, all, with the exception of five or six, members of the Philadelphia Orchestra. Among the compositions to be heard this week are Tchaikowsky's 'Symphony Pathétique,' Beethoven's 'Eroica' and Seventh symphonies, and Schubert's 'Unfinished.' On Wednesday, July 31, the Leps Orchestra and a chorus of 200 voices from the Philadelphia Operatic Society will present Rossini's 'Stabat Mater.'

Israel Cahan, a talented and popular young pianist of this city, appeared as soloist with the Mackey Orchestra at Woodside Park last Friday evening, scoring a marked success with his admirable rendering of Grieg's A Minor Concerto.

May Porter, one of Philadelphia's leading young woman musicians, and director of the Cantaves and Al-Alamoth choruses of female voices, is spending the Summer at Swiftwater, Pa., in the Pocono Mountains. A. L. T.

William Thunder played the organ at St. Lawrence's R. C. Church in Laurel Springs, N. J., on July 13, when a concert was given in celebration of the installation of that new instrument. Other Philadelphians who assisted in the concert were the singers Katherine Rosenkranz, Julia Robinson and William Feeney.

Nicola Zerola, the tenor, has been singing at the Budapest People's Opera.



A Type of Russian Parish Churches—The Novospasski Church in Moscow

per of the wind, sigh its heart out in the wide, dimly lighted alcoves, you confess that a deep religious mood has taken hold of you, even if you have been the most pronounced of agnostics. The choral song is one of the most beautiful parts of the Russian church service.

There are various reasons why the Russian church song is unique. One of them is the fact that there is no organ or other

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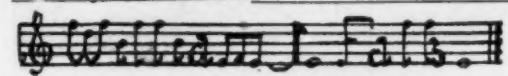
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[R. C. L. in London "Punch"]

IF anybody, bent upon the performance of a genuinely kind and considerate action, will undertake to sing folk-songs and children's songs to me for the remainder of my natural life, I for my part can promise a rapt and sympathetic attention. I shall leave the brutal world to take its way in the matter of problem plays. Strauss and the rest of them, who are endeavoring to push Wagner from his stool, shall bang and blare and crash cacophonously to their hearts' content so long as they do it far away from me. I shall not "heed the rumble of a distant drum," or of any other instrument they may choose to employ. I can even promise not to hear "The Children of Don." I shall not trouble myself about the present position and the merits of English music as opposed to the audaciously dumped continental varieties. All these and most other matters I shall leave alone, for I shall have the children's songs for simplicity and the folk-songs for that and for a melancholy which, being most musical, ends by making you cheerful almost in spite of yourself.

Not all folk-tunes, of course, are melancholy. The German for the most part have a sweet and prattling simplicity undisturbed by sadness, and there are in the Scotch and Irish collections some rollicking and reckless things which must not be forgotten. "The Road to Cork Hill," which, with a transformed tempo, is perhaps better known as "Father O'Flynn," is a shining example. But when you get the note of sadness, the yearning on the part of a defeated race for the glories that have been or the ideal splendors that time may yet bring about, then you get the true folk-tune.

And that brings me to negro songs, which are unassailable folk-songs, though the Africans and not the American inhabitants of the country must have the credit of them. Many years ago I found myself in the society of a company of young Americans who were occupying a sort of camp on a hill overlooking a mighty American river. All their attendants were negroes from Boston, and in the Summer evenings, when dinner had been cleared away and the work of the day was done, the black cook and the waiters used to gather together in the open air and sing negro songs. They were a chance collection of honest, smiling darkies, but they took their parts and blended their voices as if they had trained together for years. When they sang they were transfigured; their faces glowed with rapture as their strains welled out in harmony, now sad and gentle, now swelling to a passionate exultation, while the rest of us sat round entranced by these

bursts of unsophisticated melody. Many songs have I heard since, but never any that touched me more nearly. They were the songs of grown men, but they made us feel that we were children exiled from home and condemned to labor in a strange land, without a hope of return.

With these thoughts and memories in my mind I made my way the other day to the Little Theater, for I had heard that the real thing in children's and negroes' songs was to be heard there. The Little Theater is snugly tucked away in John street, Adelphi, and the roar of the traffic of the Strand hardly makes itself heard there. Inside the theater was a comfortably expectant audience, mostly composed of ladies, and on the stage stood, not a bevy of negroes, but Miss Kitty Cheatham, a vivacious little lady with sparkling eyes, a pink silk dress and the kindest and softest American accent I ever heard. The way in which she purrs round the pronunciation of the word "earth" is in itself a delight.

There can be no manner of doubt about it: Miss Cheatham is "it"—I might almost say "it" raised to the *n<sup>th</sup>*. As soon as she opened her mouth to speak and smiled at us a universal smile was wafted back from us over the footlights, and we all felt on excellent terms with ourselves and her. Then she began to talk to us about children, and the parents in the audience felt a glow; and then she sang about children, and then she chatted again, and the spell was complete. When the interval came I forgot all about tea until the time was nearly spent. In answer to my tardy summons a polite young lady brought me a tea tray with cakes and I know not what beside, and laid it on my lap. I poured from the dainty pot, and at that moment up went the curtain, leaving me with a cooling cup of tea and all sorts of other delicacies untasted. I did not dare to lift the cup or munch the cakes or deposit the tray, and in this Barmecidal situation I listened to Miss Cheatham's negro songs.

Not even this discomfort could destroy for me the charm of Miss Cheatham's singing. She knows her darkies through and through, and all the pathos and the longing of their voices tremble in her notes. She told us that they drop the fourth and the seventh and use a pentatonic scale—I think I have got it right—but I didn't seem to feel the loss of two notes to any appreciable extent. And when she had chatted learnedly and sung her black folk-songs delightfully there came another interval, and I was able to drink cold tea without minding it. Finally Miss Cheatham recited to music, and when she had thoroughly softened our manners and prevented them from being savage she bade us good-bye and disappeared. If she performs again I hope to be there.

**STERN CONSERVATORY YEAR**

Berlin School Enrolled 1,315 Pupils, with 129 Teachers

BERLIN, July 6.—The report of the Stern Conservatory's sixty-second school year shows that 1,315 students matriculated in the year 1911-12. There were 129 teachers, including artists of international reputation and representing every branch of musical art. The school gave forty recitals in the conservatory hall, fifteen public performances in Beethoven-Saal, six performances of the operatic school in the Komische Oper, eight performances of the dramatic class in the Neues Schauspielhaus and fifteen public test concerts, four in the auditorium of the Philharmonie and eleven in Beethoven-Saal. The elementary classes were also heard in five recitals.

The teachers' seminary department included twenty-five students, of whom only six passed the examination.

The prize contest of the piano classes was decided in favor of Hedwig Kreitz, a pupil of Prof. Martin Krause, who received the grand piano donated by the firm of Ibach for the annual competitive contest. More than six hundred students chose the study of piano as the main issue; in other words, the number of piano students was as large as that of all the other branches combined. There were 291 students in the vocal department and 197 in the violin classes. Positions were secure for a considerable number of graduates in institutes, opera and various theaters and orchestras. The conservatory will reopen September 2.

H. E.

**LHEVINNE RE-ENGAGED**

Pianist's London Success Results in Many New Bookings

BERLIN, July 6.—Joseph Lhévinne's successful appearance with the London Symphony Orchestra resulted in the engagement of Mr. Lhévinne and his wife for a concert with that orchestra on May 26, 1913. Mr. Lhévinne also received numerous engagements with private societies, as well as with the London Philharmonic Orchestra, on December 5, under Wilhelm Mengelberg, conductor.

Mr. and Mrs. Lhévinne have left for a short vacation in the neighborhood of Montreux, but they will first go to Lausanne, where they are to meet their American friends, Dr. and Mrs. Litchfield, of Pittsburgh. The famous pianist will then go to Zermatt, and expects to return to his villa in Wannsee, near Berlin, on July 13.

On July 26 Mr. Lhévinne will go to Ostend, where he has been engaged to play at the Théâtre Royale under the direction of Mr. Rindskopf.

Eddy Brown Studying with Leopold Auer

BERLIN, July 6.—Eddy Brown, the young American violinist, for whom a brilliant career was predicted by the united press of Berlin last season, is going through his concert repertoire in preparation for next season with Prof. Leopold Auer. Professor Auer is spending his Summer at Loschwitz (near Dresden) and many well-known young violinists have gone there to study with him.

H. E.

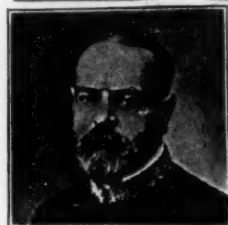
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## ECHOES OF MUSIC ABROAD

**Bayreuth Festival Casts Unchanged This Year—Puccini the Manipulator "Par Excellence" of International Lyric Drama, Says Compatriot—Professional Engagements to Separate Latest Newlyweds of Opera Stage—Nikisch Explains Psychology of Orchestra's Personnel—Marchesi Says Girls Who Are Fond of Sports Can't Hope to Sing Well**

ONCE more Bayreuth will hear two *Kundrys*, and one of them an American, during this Summer's festival. Minnie Saltzman-Stevens is again alternate with Anna Bahr von Mildenburg, of Vienna, while Heinrich Hensel and Ernest Van Dyck change off as *Parsifal*. The doubling of the cast further provides Hermann Weil and Werner Engel for *Amfortas*, Karl Braun and Richard Mayer for *Gurnemanz* and Messrs. Habich and Schützendorf for *Klingsor*.

As a matter of fact, the casts remain from last year practically unchanged excepting in a few minor details. In the "Ring" the serviceable Scandinavian Ellen Gulbranson is again the *Brünnhilde*; Mrs. Saltzman-Stevens, the *Sieglinde*; Ernestine Schumann-Heink, *Erda*, and alternating with Otilie Metzger-Lattermann, *Waltraute*; Jacques Urlus, *Siegfried*; Dr. Alfred von Bary, *Siegfried*; Walter Soomer, *Wotan*; Heinrich Hensel, *Loge*; Paul Knüpfer, *Hunding*; Habich, *Alberich*. "Die Meistersinger" has Hermann Weil and Walter Soomer as alternates for *Hans Sachs*; Etelka Gerster's son-in-law, Walter Kirchhoff, for *Walter von Stolzing*; Ziegler for *David*, Heinrich Schultz for *Beckmesser* and Lilly Hafgren-Wagg for *Ezchen*.

FROM a book just published in Turin entitled "Puccini and International Opera" it is evident that the countrymen of the composer of "Madama Butterfly" and "La Bohème" are by no means unanimous in the view that he ranks in the forefront of the representatives of their country's art. The author, Fausto Torrefranco, strikes out from the shoulder to label Puccini as "the manipulator *par excellence* of international lyric drama."

The ideal condition for "international lyric drama," it is explained, is to command a music that adapts itself readily to all kinds of translations, into whatsoever languages; a music that is neither Italian nor Russian nor German nor French, but which has all the commercial advantages of an international language such as Volapük or Esperanto—simplicity of grammar, brevity of words, easy syntax for those who wish to adopt it. And to these conditions Puccini's music, which requires of the spectators only the minimum of attention necessary to pass the time agreeably, conforms admirably.

The author starts in without gloves in the preface: "Requested to choose a figure in Italy's musical art as the subject of a study, I have elected to take Puccini rather than any other because he seems to me to be the only one that embodies in the most complete fashion all the decadence of modern Italian music and represents all its bare-faced commercialism, all its miserable impotence and its triumphant international vogue." Further on he says: "Puccini is a composer who lacks universality, because he lacks *musicalité*, because he is no musician and because he does not produce art. He has always been essentially an abortive artist, and he is all the more so for having eagerly sought and gained practical success."

And again: "In Puccini, the puny, anemic artist, you will never find that which is often met with in the case of great musicians—certain exuberant outbursts that are the work of either the apprentice or the dilettante but which for that very reason prepare the way for great future achievements. For instance, the eclecticism of the experiments and seeking in 'Rigoletto' and 'Don Carlos' produced the rejuvenated Verdi of the later works. But

with Puccini the truly personal seeking for the new does not exist; he adapts instead of seeking and finding; he prudently works with the *déjà fait*; he assimilates what his contemporaries among the French, the Russians, the Germans, the Italians have done. And in applying it he never succeeds in augmenting what he has taken from others, but merely makes use of it as a 'common

chestra individually as artists—"represents an individuality, how is one to reconcile the various points of view of the players, often conflicting with that of the conductor, in the course of the rehearsal? To accomplish that is the real secret of the conductor's success. Here innumerable factors must work together; magnetism, power of suggestion, experience of life, the way one comes into contact with the performers, powers of persuasion, and even humor."

"One must understand the members of the orchestra. Difficult as this task may appear, the experienced conductor has his sure way of accomplishing it. Each instrumental group must be handled differently. But it is not at all necessary to know the artists personally. As the calling makes the man, so the instrument played upon makes the musician."

"The most sensitive and 'touchy,' for example, are the oboists and the bassoonists, and that is easily explained. These gentlemen have to blow upon a thin pipe



Inauguration of a Memorial Tablet to Bizet

A tablet was recently placed on the house in Bougival in which Georges Bizet died in June, 1875. A large gathering of representative French musicians assembled to do honor to the genius of the composer of "Carmen." In the picture Xavier Leroux, vice-president of the French Society of Authors, is shown reading his address before prominent officials.

property' of modern music sanctioned by success."

WHEN Margarete Matzenauer and her husband-elect, the tenor Ferrari-Fontana—for the benefit of the inquisitive among the contralto's admirers be it noted that his first name is Edoardo!—when these ensnared singers end their Buenos Ayres season and return to Europe their ways will part temporarily. For while Mme. Matzenauer will turn her face toward Hamburg and its Municipal Opera and its port whence sail New York-bound boats, Mr. Ferrari-Fontana will repair to Bologna, where he is engaged for the Autumn season at the Comunale. He is, in fact, to appear in the inaugural performance of "Tristan und Isolde," or, as they will have it in the Italian, "Tristan e Isotta."

EACH member of the orchestra must be addressed by the conductor in a distinctive manner, determined by the instrument he plays, according to Arthur Nikisch, for it seems that one who has a capacity for researches of the sort recognizes that the character of the individual musician may be traced directly to mechanical causes whose effects are so uniform and inevitable as to make mistakes in handling the players infrequent or, at any rate, unnecessary. Wilhelm Kleefteld thus quotes the polite Nikisch in *Velhagen und Klasing*:

"As every artist"—Nikisch is considerate enough to regard the members of an or-

chestra individually as artists—"represents an individuality, how is one to reconcile the various points of view of the players, often conflicting with that of the conductor, in the course of the rehearsal? To accomplish that is the real secret of the conductor's success. Here innumerable factors must work together; magnetism, power of suggestion, experience of life, the way one comes into contact with the performers, powers of persuasion, and even humor."

"With the gentlemen who play the basses and the big brass instruments it is quite a different matter. From their instruments they derive healthy strength, peacefulness, *Gemüthlichkeit*. They can stand a good deal from the conductor. Now the clarinet player inclines to sentimentality, and must be spoken to in a gentle way, or, so as not to disturb his mental equilibrium, humorously."

"The conductor must, in a way, have an entire orchestra on the tip of his tongue, play to each artist a different instrument—and then his purpose is attained. His tactics succeed perfectly when every artist is made to believe that the latter's original ideas are adhered to, whereas, in fact, he is in full accord with the interpretation of the conductor."

PROBABLY the only orchestra conductor who not only knows what each man must play but also can take his place, whoever he be, in case of need, is Dr. Hans Richter. The *Musical Observer* quotes these remarks of Franz Friedberg's concerning the veteran Hungarian baton hero who is once more on duty at Bayreuth this Summer:

"Was there no trombone player, Richter would lay down his horn and take up the trombone. Next time it would be the oboe,

the bassoon, the trumpet; anon, perhaps, he would pop up among the strings. I saw him once manipulate the double bass, and on the kettle-drums he was unsurpassed."

"When we members of the Vienna Conservatory Orchestra performed a 'Mass' on one occasion under Hellmesberger in the Church of the Invalids, Hans Richter actually sang. And how he did sing! At times he helped out the basses in a difficult passage, at others the tenors, and I believe he even sang with the sopranos. A fine player on the organ, Richter was no less skilled on the horn, which for some time in his early days he played in the orchestra of the old Karntner Thor Theater, for the magnificent salary of \$5 per month."

STUDENT life in Germany supplies the background of the operetta that Engelbert Humperdinck will begin shortly as a preliminary step after his long illness and enforced rest to getting into harness once more as a composer of serious opera. But the composer of "Hänsel und Gretel" and "Königskinder" already has chosen the subject for the next work on the larger scale that is to occupy his attention when he has brought his operetta well under way. All that is known as yet concerning it is that it is based on one of the old legends from Germany's wealth of folklore.

AT ninety a settler in a strange land, Mathilde Marchesi, who has merged her school of long Parisian history with that of her daughter Blanche in London, has been telling the English girls, through the medium of the *London Daily News*, why they cannot expect to sing more and better.

First, of course, she dwells upon the necessity of a "life of sacrifice" for the would-be artist—which loses no atom of its fundamental and insistent truth through countless repetitions—then she proceeds to tell the English girls that they are full of a kind of bravado and waste youth and energy on too much sport. "You know nothing of the art of wrapping up or sitting still. You go out in all weathers and are too haughty to protect yourselves." The teacher of Melba goes on to say that she herself has always "wrapped up" and never done "the foolish, careless things that the English do"; she has never wasted precious energy on sport, she has never "strained her heart" by doing things meant only for men. English girls, inasmuch as they are always "straining themselves for the sake of sport," cannot hope to sing, for the simple reason that they have not the strength—they have "wasted it on hockey" and their hearts are not strong enough for them to sing!

These remarks from the dean of the world's singing teachers have afforded pleasant amusement rather than serious discussion, and even what attention they have attracted has been due mainly to the prestige of their source.

HANS PFITZNER, who has never yet been able to push the wedge in beyond the extreme edge in his native Germany, seems to be on the threshold of a sunnier phase of his career. As a matter of fact, since becoming the conductor-in-chief of the Opera at Strassburg he has been relieved of the carking care incident to the struggle for existence with only unsought-for operas and a knowledge of composition to impart at so much per hour, as his chief financial assets.

During the coming Winter his first opera, "Der arme Heinrich," which had a production at the Berlin Royal Opera many years ago, only to vanish from the repertoire after a few performances, is to be sung at the Vienna Court Opera and in Cologne, Frankfurt-on-Main and Brunn, as well; while his later work, "Die Rose vom Liebesgarten," which had its *première* in Vienna, will have a fresh opportunity in being heard in both Leipsic and Strassburg. In the meantime Pfitzner is working on a new opera to bear the title "Pales-trina."

WHEN a British music student wins the Mendelssohn Scholarship it is considered, in the light of certain illustrious precedents, as an exceedingly good omen. From all parts of the kingdom came the candidates this year—twenty in all—and it is a young Londoner, Joseph Alan Taffs by name, to whom the coveted distinction has fallen. The winner, now twenty years

[Continued on next page]

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Madrid, Spain 1911-12**ECHOES OF MUSIC ABROAD**

[Continued from page 11]

old, is a student at the Royal College of Music, where Sir Charles Stanford has been his teacher in composition. He will not proceed to the Continent to continue his work there, in accordance with the terms of the scholarship, until a year from now.

It was almost immediately after Mendelssohn's death, in 1847, that a movement was set on foot among his friends in Leipzig to found a scholarship in the composer's memory. An appeal to English admirers of Mendelssohn met with a prompt response and a fund was started by means, appropriately, of a performance of "Elijah," Julius Benedict acting as honorary conductor and Jenny Lind giving her invaluable services. As the result there was a profit of \$4,665, which, with a few donations, was invested in 1849 and allowed to accumulate until 1856, when the first Mendelssohn scholar was elected—namely, Arthur Sullivan. In that initial competition the late Joseph Barnby tied with Sullivan.

Many years later—it was in 1879—the award was won by Maude Valérie White, another woman composer, Marie Wurm, securing it in 1884. For one year the scholarship was held by Eugen d'Albert—who long ago forsook unmusical England, as he dubbed it, for musical Germany. The list of those who have obtained the guerdon includes also William Shakespeare and Frederic Corder.

IN view of next year's noteworthy centenaries both Verdiana and Wagneriana may be expected in doses large, small and middle-sized from now on. *Le Ménestrel* gives a list of the honorary "memberships" with which the composer of "Aida" was bombarded during his lifetime.

He was a member of the Milan Academy of Fine Arts, of the Royal Academy of Arts, Letters and Science of Belgium,

of the Philharmonic Academy of Rome, of the Philharmonic Academy of Florence, of the Padua Philharmonic, of the Royal Society of Naples, of the Chambini Institute of Livorno and the Chambini Institute of Carrara. Then he was a corresponding member of the French Academy of Fine Arts, of the Royal Academy of Music of Sweden, of the Bellini Academy of Palermo, the Philharmonic Academy of Ferrara, the Philharmonic Academy of Bologna, the Philotechnic Institute of Turin and the Philharmonic Academy of Genoa.

As if that were not enough he was honorary *maitre de chapelle* of the Florentine Academy of Fine Arts, honorary associate of the Genoa Artistic Circle, honorary member of Cologne's principal choral society, a member of the *Patriciat* of the Republic of San Martino, and so on and on, apparently *ad infinitum*.

A VISITOR to a little church in an English village recently discovered this criticism of the service written on the fly-leaf of a prayer-book provided for the use of strangers:

"If good King David only could  
To this old church repair.  
And hear the way they sing his psalms,  
Good gracious, how he'd swear!"

WHEN Swansea presented Adelina Patti with the freedom of the borough the other day it was done as an official act of recognition on the Welsh city's part of the famous diva's magnanimity on several occasions. Eight charity concerts given there during the last thirty years by the Baron von Cederström's wife have realized a total amount of \$40,000. The ceremony took place in the local Albert Hall and the scroll was enclosed in a silver casket that had been designed and made at the local Arts and crafts School. J. L. H.

**INSTRUMENT THAT TAKES PLACE OF 50 MUSICIANS**

By ROBERT GRAU

FOR years there has been a severe tension between the theatrical managers on the one hand and the Musical Union on the other. The men who own the playhouses have agreed to the demands made on them by the union, but this has been due to their inability to provide a substitute for a musician in the flesh.

Now all this is changed. The Wurlitzer Unit Orchestra, an invention of Robert Hope-Jones, is already installed in a dozen playhouses and only recently the management of the magnificent Century Theater (formerly the New Theater) announced that in the Fall the erstwhile orchestra of twenty-four musicians would be abolished and in its place would come the Unit Orchestra, which simulates an orchestra of fifty musicians but is controlled by one player who is himself invisible. This instrument costs the management \$20,000, but

it is expected that this total will be saved in two years through a dispensing with the musicians.

And now comes that progressive theatrical firm of Cohan & Harris with the announcement that in all of their theaters throughout the country the "Phono Liszt" violins will replace their orchestral bodies. This is a device consisting solely of violins, but the volume and phrasing of the various stringed pieces is so substantial and in such artistic unison that the firm hopes to see its action emulated by brother managers.

The Musical Union is, however, showing utter indifference to the threats of its old-time associates and evidently depends on the need of musicians for musical plays and operas. But here, too, science is already showing the way and it is predicted that grand opera might even be given in adequate fashion without orchestral musicians.

**Sealy's Leave of Absence as Oratorio Society Accompanist**

Frank Sealy, who for many years has been the accompanist of the Oratorio Society, has asked for a leave of absence on the ground of many engagements conflicting with the regular and special rehearsals planned for the coming season. The executive committee has granted the absence and has selected Alexander Rihm to take his place at the rehearsals. Mr. Sealy will retain the post of organist at the concerts and his position as a director in the society.

**"Children of Don" from Its Composer's Viewpoint**

[Interview with Josef Holbrooke in Pall Mall Gazette]

"Because I am enthusiastic about British opera do not let anyone think I am inebriated with the idea that 'The Children of Don' is going to be a success from the public point of view. I know very well it won't be. When you consider how many years it has taken of the life of the poet who wrote the book and out of my own life, it is impossible to suppose that people will easily understand the work after one or two hearings. Even the orchestra—men who are used to playing all kinds of mod-

ern music—didn't. They loathed it at first. The first few rehearsals sickened them of the whole business, and after the third performance of the overture I was told that they cheered themselves hoarse at having got through it, as they regarded it as one of the most horrible things they had ever had to do with. The bright spot for me is that now they have become acquainted with the music many of them have come up to me and said they are getting very fond of it.

"Whether I eventually succeed or fail, however, can make no possible difference to the views I hold about the great future which is in store for British opera, if only it is given a chance."

**Spends \$20,000 Opera Profits in One Day**

PARIS, July 13.—The allurements of a set of rare drawing-room furniture caused an expenditure of \$20,000 in one day by Raoul Gunsbourg, the director of the Monte Carlo Opera. Mr. Gunsbourg had received \$10,000 from his publisher for his new opera, "Venise" and for "Ivan the Terrible" and another \$10,000 for the foreign rights. On the same day the set of furniture was offered at auction, and, deciding that he wanted the set, the composer bid it in at a total cost of \$20,042.

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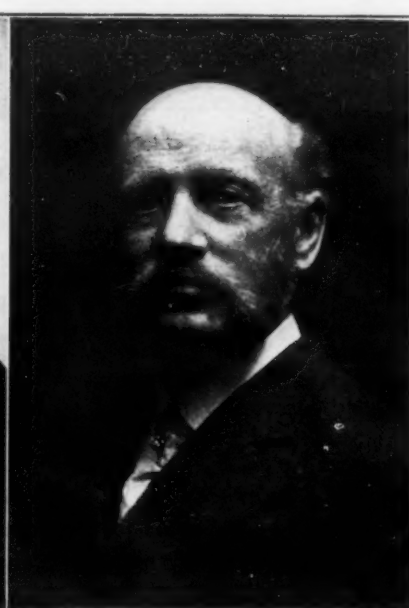
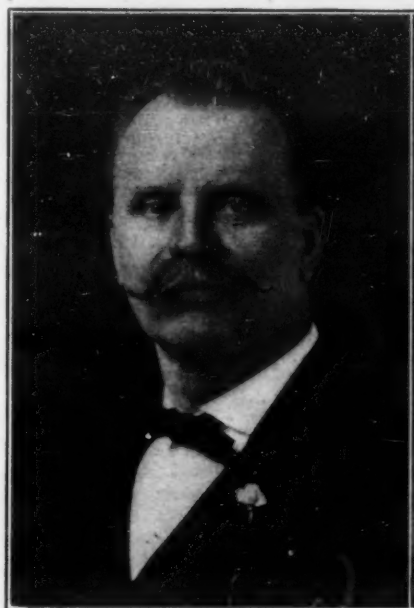
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LOS ANGELES, July 12.—Last week Los Angeles, for the first time, welcomed the members of the California Music Teachers' Association in annual convention. For a number of years there was an organization of music teachers in San Francisco called a "State" association, but it was purely local in character. In the last two or three years, however, largely owing to the fact that Los Angeles organized a strong Southern California Music Teachers' Association which joined the San Francisco body, the latter has taken on a more State-wide character. Its start in that direction must be credited to the willingness of the Southern California Association to join its northern brother to this end. Last year we sent a long roll of members to the meeting at San Francisco, and, what seemed to be even more welcome, a nice little addition to the State Association's pocketbook.

In the East, State associations of music teachers are progressive, practical, successful. But it must be remembered that the average State in the East is about 250



Officers Prominent in Convention of California Music Teachers' Association at Los Angeles—Left to Right: A. D. Hunter, Secretary-Treasurer of the Southern California Association; Fred H. Ellis, President of the Southern California Association; Charles F. Edson, Vice-President for Los Angeles of the State Association, and Henry Bretherick, of San Francisco, President of the State Association

and San Francisco 245. It is expected to institute a campaign to interest the teachers in the smaller cities, that the association may be a real State institution.

### The Los Angeles Spirit

Largely owing to the enterprise of C. F. Edson, F. G. Ellis and A. D. Hunter—and the list could be extended—the local association has arrived at its membership of

sical center. The Tandler Quartet, in which Miss Coleman substituted for Mr. Gunn at short notice—no light task in these piano parts—and Mrs. Tiffany sang for Mrs. Hance, performed Tuesday morning; in the afternoon piano technic held sway, under the ministration of Misses Pike and Simpson, the latter speaking of Leschetizky's teaching.

Two organ recitals were given, one by Messrs. Douglas and Skeele at St. Paul's, with Mrs. Catharine Shank as soloist, and the other at the First Presbyterian Church, Pasadena, by P. S. Hallett and Erskine Mead, with Mr. Mason's choir in vocal numbers.

Piano recitals were given by John C. Manning, of San Francisco, and Paloma Schramm, of Los Angeles. Mr. Manning was a stranger here, but his scholarly work made him a favorite. Miss Schramm divided the honors as pianist, playing with an art unexcelled by the older artists.

Mr. and Mrs. Thilo Becker were heard in a piano and violin recital in which three sonatas were given: The Beethoven in C Minor, the Brahms in A Major and the Franck in A Major, a heavy program, but one heard with close attention by a large audience. The delightful ensemble of these players was the subject of many compliments. Thursday Mrs. Vaughan, Axel Simonsen and Alex Karnbach, of Los Angeles, were heard in recital for soprano, cello and piano.

This was followed by a concert of compositions by Los Angeles composers, introducing works by W. F. Chase, F. H. Colby, Henry Schoenefeld and Frederick Stevenson, performed by Mmes. Dreyfus, Ross, Colby, Gee, and Messrs. Lott, Colby, Cavaradossi, House, Stamm, Bierlich and Simonsen. This attracted the largest audience of the season and presented Los Angeles talent in an enviable light. In the absence of Arthur Alexander, San Diego musicians were heard as follows: Alfred Conant, piano; Mr. Brown, piano; Mrs. Shaw, Miss Litzenberg and Miss Hesse.

### San Francisco's Concert

The final concert was by the San Francisco section, offering compositions performed by Phyllida Ashley, Mrs. Birmingham, Alma Birmingham, Grace Davis

Northup, Eula Howard Nunan, Messrs. Hother Wismer, John C. Manning and Charles L. Seeger, Jr. Nine compositions from the pen of Mr. Seeger were offered, several of them examples of modern polyphonic cacophony. The San Francisco delegation "did itself proud" in the matter of performance, and received a hearty welcome.

During the session lectures were given by Elizabeth Simpson, by Carolyn Alchin, on "Harmony"; by Gertrude B. Parsons, on "Public School Music," and by Henry B. Pasmore, of San Francisco, on "A Plea for Higher Technic Among Singers."

Social sessions centered in the banquet in the Gamut Club dining room, an affair which was ably managed and which brought out several delightful speeches and much jollity, and in a "tea" at Pasadena, following the organ recital.

The business sessions were without stormy features. They were so planned that the machine program was put through without a hitch or even a discussion. The proposition of new ideas was prohibited and the discussion of those proposed by the management was not asked for. However, the result was a much improved constitution. With Los Angeles having the largest membership of any city in the State, all the offices are held in San Francisco—the elections are held there, in December. A "ballot by mail" plan was adopted, which probably will change the complexion of things in this respect.

As a whole, the convention was a decided success. There was a good attendance from outside Los Angeles and a large representation at each session. The finances of the association are strengthened and the local officers—for the affair was managed by the officers and committees of the Southern California Association of Music Teachers—handled the arrangements in a masterly manner. W. F. G.

**Minkowski Pupil in Wiesbaden Opera**  
BERLIN, July 6.—Victor Erik von Harst, a pupil of Giacomo Minkowski, the Berlin voice teacher, formerly of New York, has been engaged as first baritone at the Wiesbaden Royal Opera. Mr. von Harst's contract also includes appearances at the Berlin Royal Opera. H. E.



Leading Performers in the California Music Teachers' Convention—Left to Right: John C. Manning, Pianist, of San Francisco; Thilo Becker, Pianist, of Los Angeles, and Hother Wismer, Violinist, of San Francisco

miles long, with populous cities every forty miles. In California the State reaches a thousand miles, and it is, on the average, 200 miles from one city to another—except those adjacent to Los Angeles and San Francisco. From San Francisco to Los Angeles is as far as from New York City to Ohio. Such distances serve to keep teachers away from conventions. At the same time, the attractions of outdoors are so many and so varied and so close to every city in California that the teacher is prone to select nature at an expense of \$1 carfare to a musical convention at \$20.

Los Angeles has a membership of 285.

The necessity for showing the Los Angeles spirit to our visitors has had a decidedly beneficial effect. Now that the convention is closed, if the local program committee will arrange varied and interesting programs for each meeting, including a talk or a paper on some musical topic of interest to the teachers, the vitality of the local association may be maintained. Next year the State meeting will be held in San Francisco.

Preceded by a reception at the home of Thilo Becker, the convention opened Monday night with a program by the local Germania Männerchor under Henry Schoenefeld, with Helen B. Cooper, soloist. The chorus sang several of Mr. Schoenefeld's works. Then followed an array of concerts which would do credit to any mu-

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

FROM the press of Carl Fischer, New York, comes an Easter cantata, "The Resurrection,"\* the music by Carl Venth, formerly of New York, and now conductor of the orchestra and a prominent figure in the musical affairs of Dallas, Tex.

The work is planned for soprano, contralto, tenor and bass solo voices and full chorus with accompaniment of organ or orchestra; it is divided into three parts, "Prologue—Darkness and Despair—The Age of Prophecy," "The Resurrection Day—The Age of Sight" and "Epilogue—The Age of Faith." The text is the work of Henry Earl Hard, selected from the Scriptures and to it Mr. Venth has written music that does him great credit. It is not academic in conception nor development, and this, in a sacred cantata, is admirable; for there is nothing more tiresome than the conventional church cantata, which composers insist on writing with never varying harmony and saccharine melodic flow.

Mr. Venth's cantata breathes a spirit of freedom from the old and crabbed style. It is music that appeals to the heart as well as to the mind and is executed with much musicianly skill. For example, the instrumental Prelude is full of deep emotional warmth and leads most satisfactorily into the first chorus, "A living dog is better than a dead lion." The solo quartet, "And Our Spirit" is finely done and carefully harmonized. The bass solo, "The souls of the righteous," which follows, is cast on simple lines but effective.

There are good solos also for tenor, "While the Child Was Yet Alive" and "And They Returned from the Sepulchre;" for soprano, "Behold the Lamb of God!" for alto, "O Sweet and Blessed," while the main choral numbers are "What Thing Is This that Thou Hast Done," "Who Knoweth the Spirit of Man," "Behold, Behold," and the "O, Death, Where Is Thy Sting?" which, though short, is solidly written. One of the finest touches is the unison chorus on the single tone A on the words "I Believe in one Lord, Jesus Christ, who for us men and for salvation came down from heaven and was made man, etc." over a series of progressions, which though natural are original in their effect. The final chorus, "And I Look for the Resurrection of the Dead," is also strong and firmly written.

Taken as a whole the cantata is a splendid piece of work, far and away in advance of anything Mr. Venth has done before. It has been sung this Spring in Dallas under the direction of the composer and was favorably received; it will doubtless be given by many choral societies in this country during the coming season.

\*"THE RESURRECTION." An Easter Cantata. For Four Solo Voices, Full Chorus and Orchestra. Piano-Vocal Score. By Carl Venth. Price, 75 cents net. Published by Carl Fischer, New York.

A NUMBER of fine anthems† are issued by the Ditson press, anthems that possess those qualities that will raise the standard of church music in America to a plane where it should long ago have been. The anthems for mixed voices are G. H. Knight's "Lord, Dismiss Us," W. L. Blumenschein's "The Lord God Omnipotent Reigneth," Bruce Steane's "O Love That Will Not Let Me Go," Herbert Sanders's "None Other Lamb" and "Was There Ever Kindest Shepherd," Sydney Dalton's "Light at Evening-Time," Frank G. Cauffman's "God of Love, God of Might," Clarence C. Robinson's "Lo, the Rest of Day Declineth," Frank H. Brackett's "Hosanna! Be the Children's Song," Fred H. Young's "Jubilate Deo" in D and Te Deum in E Flat, Addison F. Andrews's "Let Brotherly Love Continue," and Reginald Barrett's "Search Me, O God"; for male

voices there are E. S. Hosmer's "Still, Still With Thee" and a chant setting by Homer N. Bartlett of "The Lord's Prayer," while the issues for women's voices include W. Berwald's "Hark! Hark My Soul!" and an arrangement by Louis Victor Saar of Schubert's "Ave Maria" for three-part chorus with soprano solo, piano and organ accompaniment and violin obbligato. Six Carols for Children's Day by Charles H. Bochau and a single issue for the Catholic Church, Giovanni Giorgi's "Gloria et Honore," are also new additions to the already large catalogue of this publishing house.

†NEW ANTHEMS. For Mixed Voices. "SEARCH ME, O GOD." By Reginald Barrett. "HOSANNA! BE THE CHILDREN'S SONG." By Frank H. Brackett. "LET BROTHERLY LOVE CONTINUE." By Addison F. Andrews. "WAS THERE EVER KINDEST SHEPHERD." By Herbert Sanders. "O LOVE THAT WILL NOT LET ME GO." By Bruce Steane. "THE LORD GOD OMnipotent REIGNETH." By W. L. Blumenschein. "GLORIA ET HONORE." By Giovanni Giorgi. Price 12 cents each. "LORD DISMISS US." By G. H. Knight. "JUBILATE DEO IN D." By Fred H. Young. "LIGHT AT EVENING-TIME." By Sydney Dalton. "GOD OF LOVE, GOD OF MIGHT." By Frank G. Cauffman. Price 10 cents each. "LO, THE DAY OF REST DECLINETH." By Clarence C. Robinson. Price 8 cents. "TE DEUM IN E FLAT." By Fred H. Young. Price 16 cents. SIX CAROLS FOR CHILDREN'S DAY. By Charles H. Bochau. Price 5 cents.

For Women's Voices. "HARK! HARK MY SOUL." By W. Berwald. Price 12 cents. "AVE MARIA." By Franz Schubert. Arranged by Louis Victor Saar. Price 16 cents.

For Men's Voices. "STILL, STILL WITH THEE." By E. S. Hosmer. Price 10 cents. "THE LORD'S PRAYER." By Homer N. Bartlett. All published by the Oliver Ditson Company, Boston, Mass.

CARL ENGEL has published "Deux Simples Chansons": "Apostrophe du Berger" and "Air Tendre," for voice, high or low, with piano accompaniment. They are remarkably fine miniatures, done in a manner to elicit only the highest praise from admirers of the a. t.-song in its present developed state.

The melody of the "Apostrophe du Berger" is an old one from the seventeenth century and the harmonization fits it most happily; there may be an objection raised to the free harmonic scheme which Mr. Engel has conceived for it, but the result seems to justify the operation. The "Air Tendre" is also freely cast, but its lyric qualities should make it much admired by those singers to whom the French *chanson* means the most artistic and perfect small form of song expression.

Mr. Engel is to be congratulated on his work in these two songs, for they represent a fineness of musical feeling and an æsthetic culture that is of the highest. The songs are issued for high and low voice.

†DEUX SIMPLES CHANSONS. "APOSTROPHE DU BERGER," "AIR TENDRE." Two Songs for a Solo Voice with Piano Accompaniment. By Carl Engel. Published by the Boston Music Company, Boston, Mass. Price 50 cents each.

SINCE it has begun the publication of violin music of an educational nature the house of M. Witmark & Sons, New York, has issued a number of teaching pieces of worth. Among them are Johann Haus's "Slavonia," a little suite, "The Four Strings," by George J. Trinkaus, containing "The Russian Dance" for the E string, "The Spanish Dance" for the A string, "The Pantomime Dance" for the D string and "The Hermit's Dance" for the G string, all in the first position. Mr. Trinkaus also appears with another piece, "In the Swing," also in the first position, and a set of souvenirs, comprising "Souvenir de Grieg—Norwegian Dance," "Souvenir de Wagner—Evening Song," quite unwagnerian in style, "Souvenir de Mozart—Marche Orientale" and "Souvenir de Dvorak—Slavic Dance."

An attractive concert suite by William E. Haesche, op. 33, is entitled "Eyes of

Night"; the movements are "Jupiter—Alla Polacca," "Venus—Minuet," "Mercury—Mazurka," "Saturn—Gavotte" and "Mars—Marche de Concert." These require considerable technical equipment and are effective solos, worthy of performance in recital. They will also be found suitable for students playing the De Bériot and Rode concertos, as they contain technical problems of about the same difficulty.

§"SLAVONIA." For the Violin. By Johann Haus. "IN THE SWING." For the Violin. By George J. Trinkaus. Price 75 cents each. "THE FOUR STRINGS." Suite for the Violin. Price 50 cents each, separately. By George J. Trinkaus. "SOUVENIR DE GRIG," "SOUVENIR DE WAGNER," "SOUVENIR DE MOZART," "SOUVENIR DE DVORAK." By George J. Trinkaus. Price 75 cents each. "EYES OF NIGHT." Concert Suite for the Violin. By William E. Haesche, op. 33. Price 75 cents each separately. All published by M. Witmark & Sons, New York.

NO less than thirty-four short teaching pieces for piano, by Marie Seuel-Holst, ranging from Grade I-a to Grade II-b, are issued by M. Witmark & Sons, in their educational piano-music series. They are attractive pieces, in simple style. There are also ten pieces, "Country Scenes" by Theodore Bendix, and six numbers, "A Frolic in a Candy Shop," by Elsie G. Phelan.

Herman Perlét is represented by a brilliant piano suite in salon style, "Idle Thoughts of an Idle Fellow," in four movements, Valse-Fantaisie, Ballade, Danse Grace and Staccato Etude. These are difficult and require advanced players to bring out the finer technical points.

¶PIANO PIECES. By Marie Seuel-Holst. Prices 30 and 50 cents each. "COUNTRY SCENES." Ten Pieces for the Piano. By Theodore Bendix. Price 50 cents each. "A FROLIC IN A CANDY SHOP." Six Pieces for the Piano. By Elsie G. Phelan. Price 30 cents each. "IDLE THOUGHTS OF AN IDLE FELLOW." Suite in Four Movements, for the Piano. By Herman Perlét, op. 15. Price \$1.00, 60 and 50 cents each. All published by M. Witmark & Sons, New York.

THE Berlin publishing firm of Bote & Bock has issued two volumes of a "Modernes Gitarre-Album" (Modern Guitar-Album), which is a collection of popular songs edited by Reinhold Vorpahl. Whether the advent of this collection of songs with guitar accompaniment is to be taken as a sign of a revival of interest in the guitar in Germany no one knows. However, players of the guitar will find in it musicianly arrangements of such well-known songs as Di Capua's "O Sole Mio," the "Flower Song" from Gounod's "Faust," Lola's Song from Mascagni's "Cavalleria," Abt's "Give Me Thy Heart," two numbers from Sidney Jones's "Geisha," the "Siciliana" from "Cavalleria" and a couplet from Offenbach's "Orpheus." Songs by Victor Hollaender, Audran, Lecocq, Gungl, Berger and Von Blon are also included. The volumes are splendidly engraved and printed and are most attractively published.

||"MODERNES GITARRE-ALBUM (MODERN GUITAR-ALBUM)." A Collection of Popular Songs with Guitar Accompaniment. Edited by Reinhold Vorpahl. Published by Bote & Bock, Berlin. Two Volumes, price M. 2 each.

AMONG new issues of the house of G. Ricordi & Co.\*\* are a new organ piece "Melody" by Ralph Bellairs in extremely simple style, four Cyril Scott songs that are worthy of attention, "Love's Quarrel," "A Little Song of Picardie" with a delicate accompaniment in eighth notes, "For a Dream's Sake," finely built on broad lines, and "Blackbird's Song," highly melodious and assuredly one of the best songs Mr. Scott has done; Landon Ronald's "O Lovely Night" in the high key, Jesse M. Winne's "Amarella," a waltz song with good opportunities for the singer. There is also a piano piece, "Nuit Napolitaine" by Henri Duchatel, simple and suitable for use as teaching material. A. W. K.

\*\*MELODY. For the Organ. By Ralph Bellairs. Price 60 cents net. "A LITTLE SONG OF PICARDIE," "LOVE'S QUARREL," "FOR A DREAM'S SAKE," "BLACK BIRD'S SONG." Four Songs for a Solo Voice with Piano Accompaniment. By Cyril Scott. Price 60 cents each. "O LOVELY NIGHT." Song for a High Voice. By Landon Ronald. Price 60 cents. "NUIT NAPOLITAINE." For the Piano. By Henri Duchatel. Price 60 cents net. "AMARELLA." Waltz Song for a High Voice. By Jesse M. Winne. Price 60 cents. All published by G. Ricordi & Co., New York.

## Notable Soloists and Choral Works for Worcester Festival

WORCESTER, MASS., July 20.—This year's Worcester Festival, from September 30 to October 4, will include in its programs two important choral works and several noted singers, as outlined in the preliminary announcements of the festival. Alma Gluck will appear in Horatio Parker's "Hora Novissima" and the popular American soprano will also be heard on Artists' Night. Margaret Keyes will be the contralto in the performance of the Parker work. "Ruth," an oratorio by Prof. Georg Schumann, of Berlin, will be presented for the first time in Worcester, with Mme. Louise Homer as one of the notable soloists. Dr. Arthur Mees, the conductor of the festival, will spend some of his Summer vacation in Berlin, studying "Ruth" with the composer.

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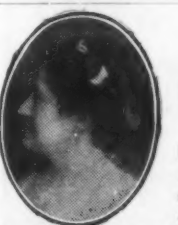
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## CHAUTAUQUA HEARS MUCH GOOD MUSIC

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CHAUTAUQUA, N. Y., July 16.—A concert of great interest was presented on July 10 by the Chautauqua Choir, the quartet for July, and Sol Marcossion, violinist. The program was as follows:

"Song of the Triton," Molloy, Chautauqua Choir; "O Heart of Mine," Leighton, "Will o' the Wisp," Spross, Harriet Bawden; "The Wanderer," Schubert, "My Abode," Schubert, Edmund A. Jahn; Cavatina, Bohm, Hungarian Dance, Brahms-Joachim, Mr. Marcossion; Duet, "Night Hymn at Sea," Thomas, Miss Bawden and Mr. Jahn; "The Wind Speaks," Schafer, "My Laddie," Thayer, William H. Pagdin; "The Rosary," Nevin, "Vanity Fair," Clutsam, Rose Bryant, "The Sea Hath Its Pearls," Pinsuti, Chautauqua Choir.

The work of the choir, under Director Hallam's baton, showed great improvement over former appearances this season, and the singers sang with splendid attack and expression. The membership of this body is large, but constantly changing, and in a very few rehearsals Mr. Hallam has brought results that are most satisfactory.

At the concert in the Amphitheater Friday evening the Chautauqua Orchestra made its initial appearance this season and gave a fine performance of the Intermezzo, Minuet and Barcarolle from the "Tales of Hoffmann." Ernest Hutcheson presented Chopin's Ballade in G Minor, and by his artistic interpretation and performance won the admiration of those who heard him. Mr. Marcossion gave as his offering the "Souvenir de Haydn," by Leonard, and his playing of the number was most satisfying. He was recalled four times after his performance.

The July quartet—Miss Bawden, Miss Bryant, Mr. Pagdin and Mr. Jahn, with Frederick Shattuck at the piano—concluded the program with the song cycle, by Arthur Whiting, "Old Irish Melodies." The soloists were all at their best and presented the work in a most painstaking way. The work of Mr. Shattuck at the piano was excellent.

A patriotic concert was given in the Amphitheater Saturday, July 13, by the combined senior and junior choirs, the orchestra and soloists, all under the direction of Mr. Hallam. The program was as follows:

"Stars and Stripes Forever," Sousa, Orchestra; "O Captain, My Captain," Kelley, Senior Choir; "The Pipes of Pan," Elgar, Miss Bryant; "Song of Thanksgiving," Allitsen, Mr. Pagdin; Chorus, "For Thee, America," Maloof, Senior and Junior Choirs; Quartet, "Annie Laurie," Scotch, Soloists for July; "My Own United States," Edwards, Mr. Jahn; "Star Spangled Banner," Miss Bryant and Combined Choirs.

A new departure in the work of the piano department is the giving of two scholarships for the season by Ernest Hutcheson and Mrs. E. T. Tobey. These are known as the Sherwood Memorial Scholarships, and the awards were given to the following persons: The Hutcheson scholarship to Marguerite Reed, of Fredonia, N. Y., and the Tobey scholarship to Richard Barrett, of Jamestown, N. Y.

Sol Marcossion announces a series of four violin lecture recitals to be given during the season. The first will be devoted to

the history and development of the violin and illustrated with some of the earliest compositions. The second will be devoted to the sonata, illustrated with some of the famous compositions in this form. The third lecture will be on the concerto and the fourth on shorter violin compositions.

Austin Conradi, of the piano department, was heard in his first piano recital before a Chautauqua audience, making a most favorable impression. The program consisted of the following numbers: "Celtic" Sonata, MacDowell; Choral Prelude, Bach-Busoni; Minuet in E flat, Beethoven; Capriccio, Hutcheson; Capriccio, Dohnanyi, and three Chopin numbers. Mr. Conradi displayed a most brilliant technic and a tone that was virile and pleasing.

L. B. D.

### CONSTANTINO YON SPENDS VACATION IN NATIVE ITALY



Constantino Yon, the New York vocal teacher, left recently for his home in Italy where he will spend a few months on his summer vacation. Mr. Yon will return to this country and re-open his studio during the first half of September.

The accompanying picture shows him on board the steamer with his brother, Pietro Yon and J. C. Ungerer, the organist of St. Patrick's Cathedral.

### Glazounow's "Dance of the Seven Veils"

Since Richard Strauss set "Salomé" to music four or five other composers have used the "Dance of the Seven Veils" as a subject. Glazounow's music to this scene was recently heard in London and the *Daily Telegraph* said in regard to it: "The new Dance of the Veils has little character of its own, and is haunted by a Wagnerian motive, one of those accompanying the Rhine Maidens in the 'Ring,' an almost inappropriate reminiscence. For the rest, the 'Salomé' given us was no opera, but Oscar Wilde's play in the French text entire with all its dross of tiresome repetitions and sham poetry about the weirdness of the moon, besides its real ore of tragedy and imagination, as in *Salomé's*

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soliloquy with the head of John on a charger. *Salomé* was Ida Rubinstein, very slightly attired and astoundingly emaciated. Her dancing was amateurish, but her cruel and perverse gloating at the close was fine acting."

### AMBITIOUS PLANS FOR NEXT ANN ARBOR SEASON

Important Attractions Already Booked  
—Program of May Festival—  
Changes in Music School Faculty

ANN ARBOR, MICH., July 22.—The season of 1912-1913 promises to mark many important events in the musical life of Ann Arbor. It will stand out as the thirty-fourth season of the Choral Union series of concerts and will inaugurate the twentieth consecutive May Festival, all of which have been given under the direction of Professor Stanley, who was elected to the chair of music in the University of Michigan and became director of the Choral Union and University School of Music, a little more than a score of years ago.

The following attractions have already been engaged for the pre-festival artist concerts: October 22, Mme. Schumann-Heink, contralto; November 25, Flonzaley String Quartet; December 13, Reinald Werrenrath, baritone; January 31, 1913, Boston Symphony Orchestra, under Dr. Muck; February 21, Tina Lerner, pianist.

The twentieth annual May Festival will be held on Wednesday, Thursday, Friday and Saturday, May 14, 15, 16 and 17 inclusive, and the Thomas Orchestra will take part in all five concerts. The choral works already decided upon are Verdi's Requiem, the first act of "Lohengrin" and the Finale from "Meistersinger." Hitherto the Choral Union concerts and May Festivals have been held in University Hall, and in spite of the fact that nearly 3,000 persons have been accommodated the auditorium has been entirely inadequate of recent years. It is hoped that the new Hill Auditorium, which is being constructed by the University at a cost of a quarter of a million dollars, which was bequeathed by the late Arthur Hill of Saginaw, will be completed in time for the Festival. With a seating capacity of 5,000 it is expected that a much larger number of out-of-town patrons will be in attendance and that a new era in Ann Arbor's musical life will be begun.

The University School of Music will make substantial advancements, in that several new teachers of recognized ability will be added to the faculty and several former teachers who have been in Europe for extended study will return in the Fall. The new members are as follows: R. P. Hall, A. B., of the violoncello department; Earl V. Moore, instructor in organ; Michelangelo Converso, who will have charge of the work in band instruments; Nellie May Goucher, who will join the piano faculty, and Mrs. Lulu Y. Geddes, who will instruct in the department of public school music.

The former teachers who are to return are: Allan A. Dudley, A. B., and Maude Kleyn, both of whom have been taking special work in voice in Berlin; Maud Z. Hagberg and Frances Hamilton, who have spent the year in Berlin working under Mr. Lhévinne; Roy D. Welch, A. B., formerly of the piano department, but who upon his return will have charge of the work in history and analysis of music, and Anthony J. Whitmire, a former student in the School of Music, who for the last three years has worked under leading violinists in Berlin and elsewhere. Mr. Whitmire will return as instructor in the violin department. With these additions to the faculty it will be possible for the school to strengthen the already strong concert series which have been given in past years, in that a full string quartet as well as a ladies' vocal quartet of excellent caliber will be found in this faculty.

C. A. S.

### Colorado Singer Makes Concert Tour by Motor

FLORENCE, COL., July 16.—Mrs. T. M. Howells, soprano, and director of the choir of the Frazer M. E. Church, took an automobile tour of 600 miles to give recitals in Colorado and Kansas. At Lincoln, Kan., the soprano gave a program at the residence of Mr. and Mrs. J. W. Longstreth, July 10, and she appeared at Rocky Ford and other Colorado towns during the same week. On July 12 Mrs. Howells sang excerpts from "Aida" at a concert in Florence, with the chorus of the Baptist Church, under the direction of Harry Tolles. The soloists were Thomas Evans, bass; Thomas Roberts, tenor; Lillie Mitchell Pierce, mezzo soprano; Grace Cook, soprano, and Rudolph Kauert and Marshall Eakin, basses. Hope Kerr was the pianist, and she also contributed explanatory notes on the opera. Elizabeth Gundler was the accompanist of the choruses. J. Victor McCandless was the solo cornetist and Inez Columbia the violinist.

L. J. K. F.

### Nordica to Sing at Bowery Mission

LONDON, July 13.—It has been announced here by Frederick Townsend Martin, of New York, that Mme. Lillian Nordica has consented to sing before the men of the Bowery Mission in New York. The appearance of the famous opera star in this downtown mission will take place on the last Sunday in next November. As already announced, Mary Garden will sing at the mission the first Sunday in November.

Andreas Dippel's new dramatic soprano, Cecilia Gagliardi, who is now at the Colon in Buenos Ayres, will sing at the Madrid Royal Opera before coming to America to join the Chicago company.

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New York, July 27, 1912

### THEATER MUSICIANS WAR

The battle between the theater managers of New York and the local musical union is raging in earnest. The three years' understanding which has existed has expired, and the present war is the result of the demand for a large increase in musicians' wages by the union and the refusal of the theater managers to accede to the demands.

J. N. Weber, president of the American Federation of Musicians, recently gave out a statement concerning the additional pay asked for, but in terms of one man for one night, which caused the request to seem an extremely modest one. Alf Hayman, vice-president of the Association of Theater Managers of New York, replied in the New York papers by a little sum in simple arithmetic showing that if the musicians' demands were acceded to the increase of cost for all pretentious musical productions in New York City would be \$8,000 per season for each theater and for the smaller musical productions \$6,000 per theater per season, while for each vaudeville and burlesque house the increase would be \$2,000 to \$2,500.

Mr. Hayman applies arithmetic similarly to the question of traveling musical companies. In the past twelve men have been carried at \$35 per week, making the cost of the orchestra \$420. The musical union now demands \$75 per week and an orchestra of not less than twenty-five musicians, making the cost \$1,875 per week. This would mean an increase of \$58,200 per season for each company. Mr. Hayman also states that since orchestras will be eliminated from the dramatic houses no statement is necessary on that score.

To this William J. Kerngood, president of the local musical union, has replied with a species of logic peculiar to the union in New York. He points out that the saving in the dramatic houses by having no orchestra would be \$9,000, while the extra expense in the musical houses would be \$8,000. The theater managers will therefore be able to pay the increase asked for with an actual saving to themselves. This reminds one of the too clever chemistry student whose report of his experiment, when examined by the professor, showed the result to be much more correct than the process.

Mr. Kerngood interpolates into his arithmetic his confession of belief that the orchestra in the dramatic

houses is considered by the greater proportion of the theatergoing public as a feature of a theatrical performance, from which it is evident that the union supposed that the theater managers' association believed the same and would not dare to cut the orchestras out of theatrical performances.

This appears to take the altruistic intent out of the union's explanation to the theater managers of the way the new schedule would save them money. If it proves true that music is really wanted in theatrical performances it would be manifestly absurd to support the higher schedule asked for by the musicians on the basis of an opposite and false premise.

On the other hand, Mr. Kerngood gives a thrust to the theater managers by showing that they plead poverty and business difficulties in running musical shows, saying that there is now little or no profit in these enterprises, and therefore begging off on the new schedule, while, at the same time, the theater managers say that the larger profits are made in dramatic shows; but, as Mr. Kerngood points out, they provide for these but a handful of men in the orchestra, or none at all.

Business is war, and it is natural that each side should fight for an advantage at whatever point it might be gained, and it does not do for the pot to call the kettle black.

Taking the present economic conditions into consideration, it is presumable that some raise in musicians' wages might reasonably be asked for, and with equal reasonableness be granted. The theater managers have felt very confident of victory up to the present time; but now that the present differences are developing into an actual musicians' strike, it is likely that they will find themselves in a less advantageous strategic position. They are likely to have to face sympathetic strikes of stage carpenters and others without whose aid theatrical performances cannot be given. Upon such a strike arbitration should follow and an arrangement should be arrived at which is perhaps more reasonable and satisfactory than that now under consideration.

### TRIUMPH OF THE DREAMER

Last season in 435 German cities and towns 200 different operas by 121 composers were sung in 665 houses. In giving further details of this circumstance Henry T. Finck, in the New York *Evening Post*, writes: "In the number of operatic performances Wagner was, it is needless to say, far ahead of other composers, as always."

Of dreamers with seemingly impossible dreams, Wagner is perhaps the very type. Not content with leading people a little way beyond the opera of his day, he conceived an opera which could not possibly come to acceptance except by a complete overthrow of the entire traditions of opera. He was regarded in his day by practically the whole critical fraternity as a hopeless visionary, if not as a madman. If anyone in Wagner's greatest period of struggle had predicted that such words as these of Mr. Finck could be written at the present day he, too, would have been regarded as crazy.

In the long run the world is invariably compelled to adopt the best thing, no matter how completely its adoption overthrows the existing order. The one who realizes this most deeply, and who is most keenly on the alert, is the one who finds himself among the leaders of progressive thought and action.

On both the ideal and the practical sides there are lessons to be learned from Wagner's status, past and present. Your materialist, your so-called practical man, has no use for anyone whom he regards as a dreamer. He may, in a dull sort of way, recognize the fact that all of human progress has originated in thoughts and dreams which have at last been believed in and fought for until they became realities. But in his own practical life he is usually unwilling, or too impatient, to apply his mind to the task of discriminating between the dreamers whom he comes across. His tendency is to lump them all and dispose of them *en masse*. In doing this he cramps his own mind and retards his own progress. Moreover, he proves himself lazy, and would rather accept the proven products of the past, fought for by those of more vigorous mentality than he, than to be one of those who strives for his own best advancement and the betterment of those who are to come after him.

It may be that he is doing his own part of the world's work, selling shoes, or beef, very acceptably; but, in so far as he finds opportunity for intellectual expansion, and truly the greater number of men do, he is reprehensively backward if he does not take advantage of it. The practical man should not reject the dream of the dreamer without carefully weighing and considering it. It may be destined to be soon the most practical thing known to the world.

On the other side, the man of dreams, ideals, and talents may profit by observing the supreme triumph

of Wagner's works, in realizing that he is not fighting in an impossible cause—in realizing that if he can bring his dreams to a sufficiently beautiful and practical expression they must inevitably prevail in the world, however impossible it may seem to him at the moment that they should do so.

There is altogether too much abandonment of high endeavor through the lame excuse that men do not want so good a thing, that there is no use in striving for the attainment of one's best. Of those who are most ready with this excuse nothing great could be expected in any case. But there are nobler souls who in hours of darkness and discouragement need to remember what it means when it can be written to-day that, "In the number of operatic performances Wagner was, it is needless to say, far ahead of other composers, as always."

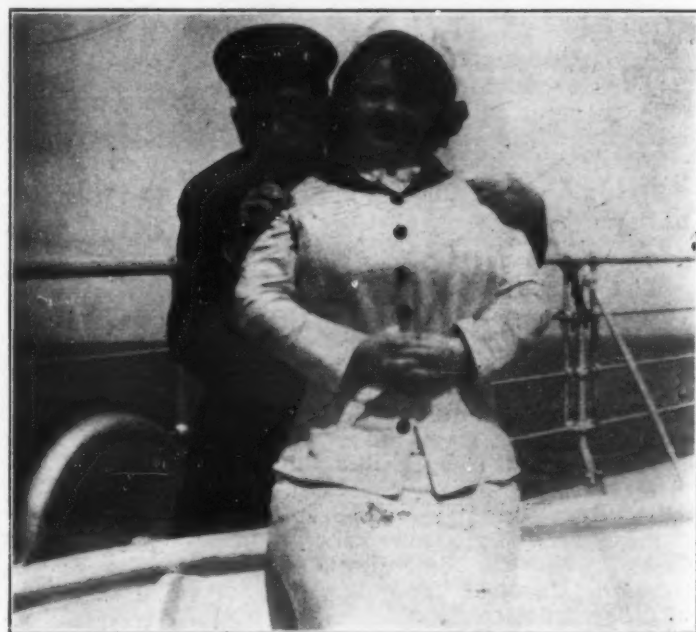
### ALFRED J. SELIGMAN

It is pleasing to see that Alfred J. Seligman, of New York, who was recently killed in an automobile accident, has left to the Young Men's Symphony Orchestra of this city a sum of money sufficient to be of material benefit to this worthy organization. This is an orchestra with very little of glory attached to it, but much of usefulness. Mr. Seligman was an enthusiastic amateur, and played the violoncello in the orchestra for his own pleasure, but he was deeply interested in the work of the orchestra and the service which it was capable of rendering to young men who through it could find their way from obscurity and inexperience to a condition making them factors in the professional world.

Mr. Seligman was a man of various talents and showed noteworthy gifts in the fields of musical performance, composition, sculpture and painting. Music was, however, his chief love. Mr. Seligman also left a sum of money for the People's Symphony Concerts.

If fate will overtake such men in the form of fatal automobile accidents, it nevertheless sometimes gives fresh impulse and support to the work of carrying out the ideals which they cherished.

### PERSONALITIES



F. Wight Neumann and Emma Carus

F. Wight Neumann, Chicago's leading musical manager, writes from Bad Kissingen that with Mrs. Neumann and a party of Chicagoans he celebrated the Fourth of July. Firecrackers and lemonade, he states, enlivened the ceremonies. The snapshot shows Mr. Neumann and Emma Carus, of light opera fame, on board the *Victoria Louise*. The ship's concert, managed by Mr. Neumann, and in which Miss Carus participated, added materially to the Seamen's Fund.

**Reger**—The report comes from Berlin that Max Reger, the composer, is a teetotaler, and resists all attempts to induce him to indulge even at the most festive banquets.

**Griswold**—Golfing is a favorite pastime of Putnam Griswold, and his Summer vacation in Europe is offering fine opportunities for the sport. The Metropolitan Opera basso is at present in St. Moritz, where he and his wife have taken an attractive villa.

**Thursby**—Mme. Clara Louise Kellogg-Strakosch gave a garden party recently at her home in New Hartford, Conn., in honor of Emma Thursby, the New York vocal teacher. Among the guests were Herbert Wither spoon, the American basso; Charles Rann Kennedy, author of "The Servant in the House"; his wife, Edith Wynne Matthison, and Guy Bates Post, the actor.

**Lerner**—At one of Tina Lerner's recent concerts, just before the opening number, a facetious member of the audience, noting the pianist's youthfulness, whispered: "A Lerner, eh? She'll probably live up to her name!" By the time the artist's nimble fingers had struck the concluding note he rose and applauded, exclaiming to his companion: "She may be a Lerner in name, but in art she's superb. It is her listeners who become learners."

## THE POPULAR SONG BUGABOO: NO. 2

Why Popular Music Is Not a Cruder Portion of Musical Art, but Something Essentially Different in Kind—The Proof of the Publisher—More About Weeds and Cultivated Growth

By ARTHUR FARWELL

GEORGE-HAMLIN'S interesting reply to my article, "The Popular Song Bugaboo," makes it possible to do a little more laboratory work in the isolation and study of the ragtime bacillus. It is hoped that further light on the creature will show him to be less deadly to the growth of musical art than Mr. Hamlin would have us believe.

First, let me say that I am not overweeningly fond of cheap, trashy music or of most popular music (though I often catch my foot in the act of appreciating it when my higher nature is off its guard). I am merely trying to point out "things as they are," to get a photograph of popular and cultivated music with relation to humanity that is true in its perspective. We do not want to go about thinking one thing if another thing is so, and especially to carry about a fear of something which may not be a disease after all.

In my previous article I compared popular music with the soil, which ever remains the soil, and musical art to the tree, which lifts itself out from the soil and dwells in a different sphere, and which is forever different in kind from the soil. Mr. Hamlin cannot allow that "musical art and popular music are distinct and separate." "Music is music," he says, "the world over, and the only distinction between popular music and art music is a matter of education."

### A Difference in Kind

Mr. Hamlin is here merely a victim of the prevalent fallacy that popular music is but a cruder portion of musical art, the ostracized, the artistically excommunicated, the despised poor relation, being merely a lower degree and not essentially different in kind.

If any one wishes to cure himself of this belief he need only go to the publishers of "Tin Pan Alley" with a manuscript composition not high enough in quality, or "good enough," for the higher class music publishers, but which ought surely to be "good enough" for the publishers of cheap music. He will speedily learn that his popular composition, which he *knows* to be much better than a lot of successful popular music which he has heard, has about as much chance as a snowball in Gehenna.

To make a popular intermezzo, he will be told, "you must first have four bars of introduction, then your first strain, occupying sixteen bars—"

"Of course," interrupts the innocent composer, "you mean about sixteen bars."

"Of course not," is the prompt answer which he gets from his instructor of the glassy eye, "I mean sixteen bars. Then," he continues, "you must have your second strain in the same key, sixteen bars" (no interruption this time), "then your trio, sixteen bars more, in a key one-fourth higher. After that must come eight bars of modulation leading back to the return."

By this time your musician who thinks that "music is music the world over" stands with mouth agape, wondering if he has encountered the reincarnation of Beckmesser. Never were laws of Medes, Persians, or Mastersingers so strict as this. His music is not music in this part of the world, at least.

### Psychological Law

But what is this—artistic pedantry? Not a bit. It is psychological law, the law of the limits of what popular music can be and still be popular. The mind of the "Tin Pan Alley" publisher is a living treatise on the mathematics and psychology of the primitive rhythmic-melodic sense. Four fours "come out even" at the end; present day humanity can grasp that, or rather, utilize the principle without even the effort necessary for grasping it. Between four fours and a combination of two fours and two threes, for example, is a lapse in evolution equivalent to the interval between the Paleozoic and the Neolithic ages. In studying the art and popular music of our time and race we cannot go so far as to

include the status of living beings after the next upsetting of the continents. Mr. Hamlin admits that "ages will elapse before the world is educated completely to the appreciation of all that is best in music," and adds, "but the fact that the rule is proved in a few cases points to its doing so ultimately in all cases." Mr. Hamlin forgets that the name of Beethoven will be forgotten, the tropics will be ice-bound, and an ocean will occupy the present place of America before a universal emancipation from subservience to the fundamental law of the primitive rhythmic-melodic sense can take place. Our question is a present one, otherwise there is no need of bringing it up at all.

Now, what needs to be perceived is that popular music is based once for all upon the elementary and universal psychology implied in this primitive rhythmic-melodic sense; that is why, and that alone is why, it is acceptable to the entire mass of the people. It has nothing to do with those freer flights of the imagination and the emotions which are the concern of musical art; that which musical art revels and glories in is taboo in popular music by an eternal veto, because even its most embryonic appearance in popular music would mean *suicide*. And the world needs that popular music should live.

### Like Water and Steam

Popular music and musical art are different in almost precisely the way in which water and steam are different. Water obeys the laws of water. Heat it up to a certain point and the very particles which composed the water now become steam—but steam obeys the laws of steam and not the laws of water. Popular music is like the water, obeying its own set of laws. Heat up the musical consciousness to a sufficient point and out of the same substance, sound, "art" music is made. But art music obeys its own laws, and will have nothing more to do with the laws of popular music than steam has to do with the laws of water. The butterfly is no friend of the grub.

Mr. Hamlin's idea is that education is the fire which will eventually transmute all the water of popular musical sense to the steam of artistic musical sense. The trouble with this is that the proportion of persons interested in keeping this particular fire going is so ultra-microscopic in comparison with the mass of people whose purposes are totally different that, as I pointed out, the immense period of a geological age will not see much appreciable progress. So vast is the amount of water to be transmuted, so few the persons to keep the fire up, that the steam will constantly be condensing and will aggravatingly trickle down to the water level again. Moreover, a world without water would be a sorry one, even with the present metaphorical implication, and we can always make enough steam for our needs.

It is necessary to recognize this clean-cut difference in kind and sphere between popular music and musical art, for only by so doing can we realize that popular music presents no actual opposing force to us on the plane of musical art. The tree may have to exert force to send its roots through the soil, but the soil does not represent a force opposing the growth of the tree; it represents the primal common substance whose resistance makes it possible for the tree to lift itself up into the air.

### Weeds and the Cultivated Growth

There is another fallacy which stands in the way of our getting a clear vision of the place of popular music in the world. In my previous article I referred to the persistence of the weeds and wild growth of popular music even after the tree of musical art had arisen in their midst. Mr. Hamlin writes:

"Mr. Farwell's illustration of the tree growing up among weeds is not apt. Those who are familiar with all which springs from the soil know that cultivation wipes out rank growth, and vice versa."

That this is a true statement is impossible to admit. Rank growth wipes out cultivation, it is true, but cultivation does not wipe out rank growth. It merely holds it in check artificially by constant vigilance and effort. Cultivation never spreads or

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endures of itself. No one ever heard of a garden overrunning a wilderness, unless it might be in "Alice in Wonderland." But let the pressure of cultivation in England, to take a much gardenized country, be relaxed for a year or so and the land would straightway revert to a rank wilderness.

Let us get the nature and relation of cultivation and wild growth straightened out; only in that way can we get the needed perspective. Cultivation can be sustained only artificially and consciously by unremitting effort. Wild growth is spontaneous and omnivorous.

But—hold, you say; that destroys your assertion that popular music presents no opposing force to musical art! Not at all. If I wish to bring a symphony into existence I do not devote my energy to resisting and demolishing popular songs—I devote it to composing the symphony. If I am a singer and wish to bring into the world an artistic interpretation of a beautiful song I do not go about with an axe demolishing the cheap songs and their singers—I reserve my energies for the artistic singing of the beautiful song. The growing rose, even if cultivated, does not anathematize the weed; its whole concern is to grow, and grow beautiful.

Mr. Hamlin, I believe, gives out an erroneous idea of the normal area-covering capacity of cultivation. I do not believe that the world is destined to be "educated completely to the appreciation of all that is best in music." That would be a horrible condition. Having no *popular* for the *artistic* to stand out from in contrast, we would not know that it was artistic!

### Reason for Gratitude

No—let us give thanks that the Great Gardener has set the garden in the midst of the wilderness and not the wilderness in the midst of the garden; and that He has given us the power to grow roses for our delight, if we will, where weeds were before. The primal place of the wilderness in the divine intent is happily recognized by mortal gardeners who, in the designing of parks, preserve a portion of the sacred wild growth as a token of their comprehension. England is gardenized—overgardenized—from end to end; it is one of the

curses of the country, for you cannot there take a walk in the woods, or anywhere except between high walls and hedges.

It is indeed one of the wisest provisions of the Creator that the wilderness should overrun and destroy all artificial human cultivation the instant that that cultivation relaxes its vigilance. For wild growth is the primal health of the world, the channel of all strong life, the irrefutable word of the Creator. Cultivation is the artificial product of man, and for the most part the result of his whims, vagaries, and theories. Most of it is deservedly perishable since the human, from his standpoint, has failed to reflect in it the eternal verities. When a Beethoven arises, who perceives and re-voices those verities, he has nothing to fear from the encroachment of the wilderness. The world never relaxes its vigilance in preservation of the nine symphonies.

But how happy we should be to think that the work of all the bad musicians is not self-perpetuating, that that blessed wilderness must overrun it and wipe it out as certainly as the sun rises and sets!

And the "music of depraved nature that is malevolently conceived and has a wide and powerful influence," which Mr. Hamlin says that I overlook? Well, I should hope that I could look over it; I should be very sorry to think that my vision went no higher than certain popular songs of the day. But those songs are not made by demons, for multitudes of the innocent, as Mr. Hamlin seems to think. They are made by and for the people themselves, to represent themselves and their tastes, and they are no whit worse than those who produce and use them. As for the people who are capable of better things, *Honi soit qui mal y pense*.

Therefore, resist ye not evil, said the leader of the world. And the more attention we give to growing good wheat, and the less to troubling about the tares, the greater will be the harvest.

During the vacation of Homer Norris, organist of Old St. George's Church, New York, the music is in charge of Herman Theodore Kupfer, assistant organist and choirmaster.

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and Instrumental Talent

PITTSBURGH, July 15.—The Mendelssohn Choir of Greensburg, which was the special attraction at last Tuesday night's concert of the Pittsburgh Festival Orchestra on Schenley Lawn, made a most grievous error when it attempted to emulate the Mendelssohn Choir of Pittsburgh and sing the very same songs that this organization gave so well during the last season. No doubt the Greensburg organization, of which Robert J. McDowell, the esteemed director of music of the East Liberty Presbyterian Church, is the conductor, did the very best it could, but no comparison of the two organizations is advisable. The Greensburg choir has sixty voices, and while still an amateurish organization will no doubt improve with age and continued rehearsing. The numbers sung were by Sullivan, Glinka, Haydn and Paxton.

An event of unusual interest at Wednesday night's concert was the appearance of Mrs. Frederick H. Steel, contralto, who received enthusiastic recalls for her splendid work. Mrs. Steele is endowed with a voice of smooth quality, good range and a musical temperament decidedly in her favor. Her singing of the Saint-Saëns aria was most pleasing. This was on the first part of the program, and in the second she sang Nevin's "Nightingale Song," Chadwick's "Danna" and MacFayden's "Love is the Wind." She responded with an encore and gave the "Elegie" of Massenet, assisted with a cello obbligato by Mr. Henning. The orchestral offerings included works of Strauss and Auber, Grieg's "Peer Gynt" Suite, a selection from "Traviata" and others. Mr. Malcherek, the concertmaster of the orchestra, played the violin solo in the last named work and made a decided impression.

On Thursday night T. Earle Yeardsley, tenor, was the soloist. Katherine Loerch-Alles, contralto, was soloist Friday night and Louis Panella and Theodore Ghays-

sels, of the orchestra, were the soloists of Saturday night.

Silas G. Pratt will appear as a piano soloist next month, at which time he will play a Liszt concerto. Mr. Pratt was a pupil of Liszt. It is refreshing to know that so much good talent in Pittsburgh and neighboring communities is being recognized in the festival orchestra concerts.

The public concerts in the city parks continue to attract thousands. Jean DeBaacker, Emil O. Wolf and their orchestras and numerous bands have been giving the people a splendid series of concerts.

The choir of the Second Presbyterian Church, of which James Stephen Martin is conductor, sang Mendelssohn's "Elijah" last Sunday night to a crowded house, the members of the quartet choir taking the solo parts. Hollis Edison Davenny, bass, particularly distinguished himself.

E. C. S.

## VOLKSFEST IN LOUISVILLE

Male Chorus Sings in Preparation for  
1914 Sängerfest

LOUISVILLE, July 20.—Preparations are already being made for the big Sängerfest that is to be held in Louisville, in the Summer of 1914. The various singing bodies that will make up the great chorus, are busily engaged in preparatory drills under local directors. A national committee met recently in Louisville for the purpose of selecting the music to be used for the big event. This last was sent to all the societies.

Anthony Mollengraff, who has charge of the work in Louisville, has brought together two hundred male voices from the various German singing societies of the city, and has made such good use of the time since the work was taken up, that he brought them out in a volkfest, at Phoenix Hill Park, on Monday evening last. This is the first of a series of fests to be given for the purpose of bringing the various societies together, in order that the best results may be obtained. On August 26, at the same park, German Day, will be celebrated in further preparation for the 1914 festival. At the concert of last Monday the soloists were Mrs. John P. Becker, soprano, and John A. Gruesser, basso. Mr. Mollengraff directed, and Mrs. Mollengraff was the able accompanist.

The numbers presented by the male chorus upon this occasion were by Podbertsky, Jungst, Pfell, Gelbke, Beschmitt, Lund, Silcher, van der Stucken and Ehrigott. Mrs. Becker was heard in van der Stucken's arrangement of "Home, Sweet Home," and Mr. Gruesser in Lund's "Germanenzug."

H. P.

## Wisconsin Sängerfest Society Holds Its Convention

MARINETTE, Wis., July 19.—The annual convention of the East and North Wisconsin Sängerfest is being held in this city. The convention opened here to-day with about 500 members attending. Among the arrivals are a band and a glee club of fifty members from Manitowoc and a band from Kiel. This evening the members will be entertained at a banquet. Saturday a meeting will be held in the Marinette Theater, when the business meeting will follow an address by Mayor Fisher. The mass chorus will rehearse for the concert in the evening, under the direction of A. C. Schutt. Prof. Alex Enna and Gladys Zerull will be the soloists. The convention will close Sunday evening.

M. N. S.

Warsaw's next opera season will open with a new opera entitled "Medusa," by Ludomir von Rozycki, a Hungarian composer.

## ST. PAUL THE HOST TO NORTHWEST SÄNGERBUND

Program Complete for the Twenty-fifth  
Gathering of the Association from  
July 24 to 27

ST. PAUL, July 22.—The twenty-fifth Sängerfest of the Sängerbund of the Northwest will be held in St. Paul from July 24 to 27 inclusive. This is the second time that St. Paul has been chosen for this important gathering, records showing that St. Paul and Milwaukee stand at the head as attracting the largest number of participants in these biennial "fests." For 1906, when St. Paul's Auditorium was new, the city was host to sixty-four "Vereine" and before the first of July of the present season, as many had already reserved quarters for the 1912 event.

The cities represented by visiting societies are Madison, Wis.; Rockford, Ill.; Chicago, Ill.; Denver, Col.; Davenport, Iowa; Rock Island, Ill.; Moline, Ill.; Burlington, Iowa; Cedar Rapids, Iowa; La Crosse, Wis.; Eau Claire, Wis.; Medford, Wis.; Aurora, Ill.; Kansas City, Mo.; Muscatine, Iowa; Peoria, Ill.; Leavenworth, Kan.; Kewanee, Ill.; Des Moines, Iowa; Stanton, Neb.; Sheboygan, Wis.; Waukesha, Wis.; Manning, Iowa; Ableman, Wis.; Minneapolis, Minn.; Elmhurst, Ill.; Postville, Iowa; Dubuque, Iowa; Hastings, Neb.; Forest Park, Ill.; Grand Island, Neb.; Carroll, Iowa.

The local Sängerfest Association is officered by Louis Betz, president; P. J. Giesen, honorary president; Otto Rohland, first vice-president; H. J. Hadlick, second vice-president; Anton Gleissner, third vice-president; W. O. Tretlin, secretary; Otto Bremer, treasurer; A. J. Krank, Charles Jessrang, George Ries, directors; L. R. Frankel, attorney.

The "Bundes" officers are Theodore G. Behrens, Chicago, president; Peter Lanx, Omaha, vice-president; George H. J. Kieck, Milwaukee, secretary; E. O. Kney, Madison, treasurer; John Wunder, Davenport, librarian; Theodor Kelbe, Milwaukee, director.

These two bodies have co-operated in making arrangements for the series of five concerts. Conductor Leopold Bruenner, of St. Paul, has prepared the local musical forces to appear in a "reception chorus" at the opening concert. Theodor Kelbe, the "Bundes" director, will take command of the "Bundes" in those concerts in which the great chorus will appear. The Minneapolis Symphony Orchestra has been engaged for an appearance on each of the five programs.

The soloists engaged are Marie Rappold,

soprano; Katarina Arimond, soprano; Francis Rosenthal, bass; Marcus Kellerman, baritone; Richard Czerwonky, violinist.

The singing societies scheduled to appear in "Massenchor" or "Eingelchor," or both, are the Eichenkranz, Germania, Fidelia and Liederfreund, all of Milwaukee; the Musik-Verein, of Omaha, and a Kinderchor from the German Catholic parochial schools, to be conducted by J. T. Kerker.

F. L. C. B.

## THE MUSICAL TZIGANES

### A Curious Race in Hungary with an Art All Its Own

Among the many races which make up the population of the Austro-Hungarian Empire, the most characteristic certainly are those curious people called Tziganes. Hungary is the home of the Tziganes, in so far as they have any home. In all other European countries they were persecuted for centuries as emissaries of the Evil One and enemies of Christianity, but the Hungarians took pity on them and treated the wanderers as lost children. It was in the fifteenth century that they first made their appearance in St. Stephen's kingdom. King Sigismund received them hospitably and recommended to the charity of the public "these poor wandering people, without a home and hounded by everyone."

There are now about 150,000 Tziganes in Hungary. They may be divided into three classes: Those who go bare-headed and bare-footed, the wandering gypsies; those who wear headgear and shoes on Sundays, the semi-nomads, and those who always wear hats and shoes, and who have, to a great extent, abandoned the nomadic life of their ancestors. The Tziganes of the last-named category are generally musicians, says a writer in the London *Daily Mail*. When the Tziganes first arrived in Hungary they were not trained musically, but they soon appropriated Magyar music, and out of it have made a weird art of their own. Their favorite instrument is the violin, or bass alja, as they term it. Some play the harp, but they have a marked aversion for the piano, merely because it cannot be easily moved about.

No popular fête takes place in Hungary without a Tzigane orchestra. At election time a Tzigane band always heads the electoral processions, and no wedding is considered complete without Tzigane music for the dance. The Tziganes have become natural musicians, playing from inspiration and unable, as a rule, to read music. Liszt, who made a study of the Tziganes, says that music is to them a sublime language, a mystic song which they often make use of instead of conversation.



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## AN ORCHESTRA CONDUCTOR AGED FIVE

**Florence Infant Named Ferrero Wields a Precocious Baton—Operatic and Concert Career of Elizabeth Boehm van Endert, of the Berlin Opera—American Contralto Engaged for Kaiser's Opera**

European Bureau of Musical America,  
Berlin, Goltzstrasse 24,  
July 4, 1912.

PRODIGES of the piano and violin have appeared so frequently above the musical horizon every season as to occasion comparatively little excitement in individual cases. Even child-composers have sometimes astonished the world, but so far as we know, the infant conductor has thus far been spared us. However, that there may be no missing link in the chain of musical wonders, we have now to record the appearance on the artistic firmament of a conductor, aged five, who for several days past has been flourishing the baton in Florence. This petit chef d'orchestre, whose name is Ferrero (only one name, you will notice, as befitting a true genius), has been conducting the municipal orchestra in the Italian city, and has naturally awakened extraordinary interest, thanks to mankind's inherent sympathy for children, and, perhaps, also to the experienced Florence orchestra.

Two years ago a trial took place in Berlin that attracted considerable attention because of the prominent station of the accused, Director Garrison, of the Lortzing Opera, in Berlin. A resumption of the case is now being instituted through Mr. Garrison's lawyer, who has not been idle since his client was convicted, and who claims to have proof that Director Garrison was wrongly pronounced guilty of perjury. A certain bookkeeper, Hedwig Kunze, had sworn that, in February, 1910, Garrison tried to induce a friend of hers to commit perjury on the occasion of a law suit between Garrison and the friend's employer. Garrison was subsequently sentenced to one year's imprisonment and the loss of all civic rights for a period of three years. After having served his term, Mr. Garrison employed all possible means to rehabilitate himself, but it was the principal witness against him, Hedwig Kunze, who finally came to his rescue. She wrote Garrison that she had allowed herself to be influenced in her testimony by a certain Lieutenant Richard Schramm, and that she had never really intended to accuse Garrison of the attempt to induce witnesses to commit perjury. This statement Fräulein Kunze has now repeated before the district attorney. The entire case has consequently been placed at the disposition of the attorney-general, who has ordered a thorough re-examination. Let us hope that Mr. Garrison may succeed in redeeming his former good reputation and that the guilty parties may meet with their just desserts. Cornelia Rider-Possart, the pianist, who is to tour the United States in the coming season, will sail for America July 13.

One of the singers of the Berlin Royal Opera who is most in demand is the royal chamber singer, Elizabeth Boehm van Endert, whose picture as *Mignon* is published herewith. Frau Boehm van Endert is considered a very beautiful woman as well as an artist of the first rank. She has been

a member of the Royal Opera since 1910 and has gained a position of considerable prominence. She has shown herself especially well adapted to the title rôle in



Elizabeth Boehm van Endert, One of the Berlin Opera's Most Popular Singers, as "*Mignon*"

"Rosenkavalier," and has also acquired popularity by her splendid impersonations of *Elsa* in "Lohengrin"; *Elizabeth* in "Tannhäuser"; *Eva* in "Meistersinger"; *Mimi* in "Bohème"; *Marguerite* in "Faust"; *Mignon*, *Micaela* in "Carmen"; *Agathe* in "Freischütz," and other leading rôles.

Besides being an operatic artist of fame, Frau Boehm van Endert also devotes herself to concert work with extraordinary success. In the latter capacity she has come to be appreciated, especially as an interpreter of Gustav Mahler, Hugo Wolf and Richard Strauss. The strong interest which this artist awakens is by no means confined to Germany, but is just as pronounced in Russia, Holland and Switzerland, where her frequent guest performances have won her a large circle of admirers. Her voice is an exceptionally mellow mezzo-soprano of unusual carrying power. Her tone production is marked by clearness and precision. In all her renditions this singer evinces splendid talent, in which her natural intelligence plays no minor rôle. Her dramatic ability is worthy of any actress of talent. Prior to her Berlin engagement Frau Boehm van Endert was a member of the Dresden Royal Opera, where she began her career in 1907. The attention of Count Seebach, the General-intendant of the Dresden Royal Opera, and Generalmusikdirector von Schuch, of the same institution, had been drawn to this promising artist, who comes of a well-

known Rhenish patrician family, on the occasion of a concert she was giving in 1906; so Frau van Endert represents another successful experiment in transplanting an artist from the concert platform to the operatic stage.

Mme. Schoffhauer-Reynolds, a young American contralto, who received her vocal training from Mme. Blanche Corelli, the Berlin vocal teacher, has been engaged for the Berlin Royal Opera after having proved her merit in two successful guest performances as *Erda* in "Rheingold" and *Amneris* in "Aida." She will enter upon her new duties on October 1. Mme. Schoffhauer-Reynolds is the second American pupil of Mme. Corelli to be engaged at the Berlin Opera within the last three years, the first having been Emma Lucy Gates, of Salt Lake City, who is at present the coloratura prima donna at Cassel.

Among the many teachers who are taking a Summer course in pedagogical training with Alberta Jonas, the Spanish-American pianist and teacher, are two professors of the Royal Conservatory of St. Petersburg and two American teachers of musical colleges: Mr. Horsefall, director of the Columbia School of Music in South Carolina, and Mr. Lohring, director of the Conservatory of Music in Rome, Ga.

O. P. JACOB.

### "IN ALLAH'S GARDEN"

**New Song Cycle of Much Value Has First Hearing in Denver**

DENVER, July 11.—Before a most critical and exclusive audience, gathered at a musicale given by the Colorado Manuscript Society at the home of Mrs. Guilford Wood, Seventh avenue and Washington street, on the evening of June 29, a very delightful program was rendered, which included several numbers which had won prizes at the recent competition. There was introduced for the first time a Song Cycle for Strings, Piano and Voice, with text by Leola Williquet, and music by Theo H. Northrup, a composer of note from New York City, entitled "In Allah's Garden." The singers assisting were Frederica Brown, soprano; Louis Reilly, baritone, and Mr. Edwards, tenor.

"In Allah's Garden," while suggestive of virile Egyptian atmosphere, brought forth exquisite melodic form. The duet between Frederica Brown and Louis Reilly, as also the last baritone solo and trio that finished the cycle, were of a character that absolutely pulsated with the warmth of the Egyptian coloring and held everybody entranced. Miss Williquet and Mr. Northrup deserve to be congratulated on this new and artistic work of theirs.

Assisting Mr. Northrup, who was at the piano, were Miss Nast and Miss Hampson, violinists, and Mrs. George Spalding, cellist.

**Egani Completes His Tour of British Isles**

LONDON, July 5.—Tomaso Egani and Mme. Breton-Egani have just completed a very successful operatic tour with the Italian Grand Opera Company through England and Ireland, concluding their season in the Gaiety Theater of Dublin. Signor Egani, it will be remembered, is the Irish-American tenor who began and made his career chiefly in Italy. Signora Breton-Egani, his wife, the dramatic soprano, has met with many successes throughout the United Kingdom.

## COMPOSERS OF ALL LANDS IN CONTEST

**Art Publication Society Competition Stimulates Interest in Piano Music**

Piano composers of all countries have submitted works in the \$3,000 prize contest now being conducted by the Art Publication Society of St. Louis. William John Hall, editor of the vocal and public school departments of this concern, who has charge of the contest, passed through New York last week on his way to New England, where he will spend his vacation. Mr. Hall told a representative of MUSICAL AMERICA that the announcement of the contest had brought forth a surprisingly large number of contributions and that the contest would undoubtedly stimulate interest in music for the pianoforte.

"Many prospective contestants appear to be in doubt as to the character of the contest, although our announcement was definite in every detail," said Mr. Hall. "The contest has to do only with piano music and all compositions in sonata, concerto or ensemble forms are barred. There are to be three classes of works—the first a brilliant and effective concert piano solo, suitable for public performance by an advanced pianist, the second a melodious solo of the *salon* type and the third a set of three piano solos in contrasted moods and keys, intended for young players.

The first prize in each class will be \$500, the second \$300 and the third \$200. Any composition to be eligible for a prize in either class must in the opinion of the judges be of the required grade of excellence. These judges will be George W. Chadwick, Arthur Foote and Ernest R. Kroeger, and the contest will close on October 1, 1912.

Mr. Hall announces that musical manuscripts sent to the Art Publication Society and not intended for the contest cannot receive consideration until January 1, 1913.

### Boston Opera Artists in Paris

BOSTON, July 15.—Bostonians in Paris, and there are many of them at the present time, are hearing a performance of "Thaïs" at the opera which recalls the performance of this work of Massenet's by the Boston Opera Company. Mme. Zina Brozia, of the Boston company, is singing the title rôle, while Robert Lassalle, the famous French tenor, who was also with the Boston opera, is singing the tenor rôle. Mme. Brozia, many other French opera singers, Harold Bauer, the pianist, and the Cologne Orchestra gave a brilliant performance last week, all volunteering their services for charity.

**Revolutionary Hymn Causes Sensation at Stockholm Festival**

STOCKHOLM, SWEDEN, July 14.—The singing of a Finnish revolution hymn by the Finn choir in the choral festival at the Stadium last night was the cause of the Grand Duke and Grand Duchess Cyril of Russia leaving the festival in protest at the words of the hymn, which exhorted Finland to arise and throw off the yoke of Russia.



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## Pianist Lambert Back With Budget of Musical News

[Continued from page 3]

Alfred Hertz, Hermann Jadlowker, Josef Hofmann and A. F. Adams, of the Wolfsohn Bureau. The last is one of the busiest men that I saw on the other side, and they laughingly ask him if he is trying to sign up every artist in Europe.

"With Mr. Adams I went on to Paris and he took me to call on Cécile Chaminade, whom he had introduced to America a few seasons ago. Mme. Chaminade gave me a copy of her new Etude 'Romantique,' which promises to be very successful. I also dined with Moszkowski and found that he is working on some new compositions. I renewed my endeavor to persuade him to come to America, but without success, for he has been dissatisfied with the insufficient protection afforded to his works by the American copyright laws.

"Not many American music lovers realize that the Metropolitan Opera House maintains an active office in Paris, while the New York offices are practically deserted between seasons. F. C. Coppicus is in charge of the Paris branch and here Giulio Gatti-Casazza is busy from morn till night hearing voices and attending to the myriad of details which make his Summer anything but a vacation. He also takes trips on the Continent in search of new operas or singers, of which your European correspondents have been keeping you informed. I had the pleasure of seeing the designs for the costumes of the new Damrosch opera, 'Cyrano,' and they are going to be dreams of beauty. Mr. Gatti and his wife, Frances Alda, have a most attractive apartment in Paris and I enjoyed my visits there extremely. Incidentally some songs which Mme. Alda sang for me were the only music which I heard during my trip, for I fled abjectly from anything like a concert."

American Teachers Abroad Prosperous

As to the conditions among the teachers in Europe Mr. Lambert observed great prosperity, especially among American teachers now residing in Europe, such as Frank King Clark. "Since he moved from Paris to Berlin, owing to the better op-

portunity of placing his pupils in the German opera houses, Mr. Clark has more than had his hands full," declared Mr. Lambert. "The American pupils are the financial salvation of teachers in Europe. Just as the artists of the world depend upon American dollars for the luxuries of life, so the European teacher relies on his American pupils to fill his pocketbook with their fees.

"The peculiar feature of the situation is that the chief idea of most American pupils is that they want to study in Europe—that is the main desire and the particular teacher is a secondary consideration. The natural way to go about it would be for the student to pick out the instructor with whom she wants to study and then go to the city where that teacher is to be found. In many cases, however, the young American boards an ocean liner with a general intention to go to Berlin, as that is a musical center. While on the vessel she may be advised to go to some instructor who has been in America. 'Oh, I've heard of him!' cries the student, and forthwith she decides to study with this teacher.

"American parents have been warned so much about the moral danger of sending their daughters to Europe to study that they seem to have become calloused in the matter. On this trip I saw phases of the life of music students in Europe which made me realize anew what chances American fathers and mothers are taking when they send their daughters alone to study in those countries where the standard of morals is so entirely different from that of the United States."

On his homeward voyage to America Mr. Lambert had the company of another musical passenger, Carl Jörn, the German tenor, who came over for a short stay in this country.

In explanation of his mid-Summer return to the United States Mr. Lambert said: "I came home to get a rest. Not a bit of rest did I get on my vacation in Europe, for there were too many luncheons, dinners and automobile rides. I am now going to the country to get a real vacation, returning in the Fall to resume my teaching. Three of my pupils I expect to bring out before the public next season. They are Bertha Klemman, Harriett Scholder and Blanche Goode."

A telephone bell now summoned Mr. Lambert to another part of his closed-for-the-Summer house at the psychological moment when he had just finished his account of his little journeys to the haunts of European musicians.

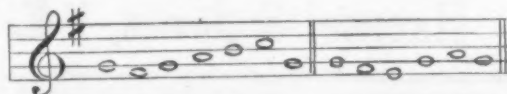
K. S. C.

## MUSIC IN THE PUBLIC SCHOOLS

Some Results that May Reasonably Be Expected with Proper Teaching of the Subject

THOSE who have read my last paper will doubtless recall the statement that the object of teaching music in the public schools is to develop musical intelligence through (1) the development of correct musical conceptions implying a love for and appreciation of the best in music; (2) the conservation and the development of the child voice; (3) the reading of music at sight; (4) correct musical interpretation. It is my purpose now to suggest in detail some of the results which ought to be secured in the direction of the development of correct musical conceptions.

In order to establish correct habits of melodic and rhythmic thinking it would seem to be obvious that children must be given only material running along correct and natural melodic and rhythmic lines. Unfortunately this is not always done. Much of the material presented to children in the early grades of most courses of public school music textbooks is not only totally unattractive, but is frequently absolutely incorrect from a melodic or rhythmic point of view. The following, taken from a widely used textbook in public school music, will serve as an illustration of what I mean:



This is typical of a great deal of material given the first grade children. Its melodic and rhythmic deficiencies are obvious. Such exercises are justified by those who use them on the ground that in order to teach some particular melodic or rhythmical problem progressions not in correct musical

form are easier to teach and produce the best results. Even if it were true, which it is not, that it is easier to teach any particular problem from a musically ungrammatical sentence, the bad effect of such teaching upon the child's growing musical sense ought to be sufficient to bar this kind of work once and for all. The child should acquire through his school training an instinctive appreciation of the active and inactive scale tones, scale progressions and melodic intervals in progressions which are natural and correct from a melodic and rhythmic point of view.

The material presented to the children in the different grades should include the best of the world's folksongs from all the nations that have produced great folksongs. It should familiarize the children with characteristic melodies of the world's great and eminent composers, not forgetting those of this country. It should acquaint them with various musical forms such as the ballad and art song, with opera, oratorio and the great instrumental works through suitably arranged selections. Of course, it goes without saying that everything must be adapted in content and difficulty to the age of the children. On the other hand, melodies should never be given that are cheap and characterless, to say nothing of those violating the cardinal principles of melodic and rhythmic form.

If the right kind of material is presented to children the inevitable result will be that they will know and appreciate the best in music and likewise they will be able to estimate at its proper worth that which is commonplace and tawdry. This musical discrimination, the lack of which is so noticeable and so deplorable, must be the foundation upon which a sound development of musical taste in this country is to be built.

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## CLASH BETWEEN TWO PARTIES IN MODERN FRENCH SCHOOL OF MUSIC

**Independents Headed by Debussy in Struggle for Natural Music and Freedom from Dramas, While the Schola, Under Vincent d'Indy, Represents Aristocratic Antiquity—César Franck the Father of the Modern School**

By ARTHUR de GUICHARD

After the successful endeavors of the Lamoureux orchestral concerts to popularize Wagner in France public taste became completely saturated with Wagnerian ideas and theories, without their meaning or trend being at all understood. A gradual but sure reaction was bound to come. It was brought about by some of the musicians who were the most thoroughly steeped in those theories. Their first move was a return to the pure, classic school of music.

In the midst of the general musical stagnation there existed an excellent school, almost unknown to the public, that persistently pursued its pedagogical path by preparing singers, organists, choir directors and composers with a study of the classical works of the great masters of the fifteenth, sixteenth and seventeenth centuries. This school, called the School of Sacred and Classical Music, is better known as the Niedermeyer school, from the name of its founder. It was the pure instruction, imparted so perseveringly and unpretentiously by this school, which prevented the entire subversion of pure music. More than six hundred choir directors, organists and teachers of music in the public schools and conservatories have been trained in this school, among others such excellent musicians as Henri Expert, Fauré, Gigout and Messager. Camille Saint-Saëns was its president.

In the meantime Lamoureux was also creating a taste for the great choral works of Handel and Bach; Alexander Guilmant aided the movement by his masterly interpretations of the great classics for organ and orchestra. Finally Henri Expert founded a Bach Society, with the support of Franck and Saint-Saëns.

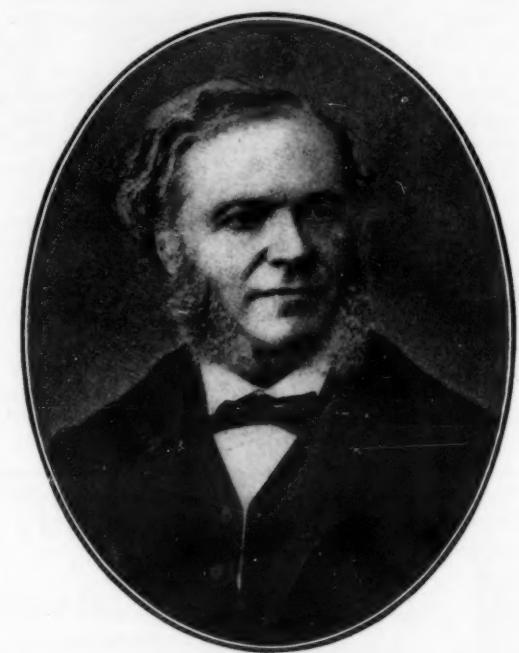
All these movements were but the precursors of what is now termed the Modern School of French Music—precursors, however, which comprised some of the most renowned of that branch known as the *Schola Cantorum*. The first form of the *Schola* may be traced to an association called the Singers of Saint-Gervais, founded in 1892 by Charles Bordes, the talented *maître de chapelle* of that church. Great as was the part played by all these factors in the foundation of the new order of things musical, it must not be forgotten that the chief contributing cause was weariness of Wagnerism, and that the real leading rôle was played, almost unconsciously, by César Franck.

Franck was so modest and retiring, living entirely for and in the purity of his art, that he was for many years unknown to the French public, and only a select band of faithful followers treasured his teaching and tenets. It is not, therefore, astonishing that he should be an almost unknown quantity, musically speaking, in that country. With the exception of "The Redemption" and "The Beatitudes" Franck's compositions are not known there by the public; only a few of the élite of the French musical profession have any knowledge of the very superlative organ, vocal, symphonic and chamber music of this composer—one of the most remarkable musicians of the nineteenth century. Franck became the professor of organ at the Paris Conservatory in 1872. Vincent d'Indy, his piously faithful pupil, said of him: "He was the real center of the study of composition at the Conservatory. Many of his *confrères* never consented to consider as one of them this teacher who had had the audacity to see in the art something else than a lucrative occupation. And, indeed, César Franck was not 'one of them.' They made him feel it."

The other professors at the Conservatory were of the most mediocre class. "It is not astonishing therefore," continued d'Indy, "that the noble teaching of César Franck, founded on Bach and Beethoven but also allowing every enthusiasm and every new and generous aspiration, should have drawn to him from that period all the young minds that were endowed with lofty ideas and truly in love with their art. Without suspecting it himself it is thus

that the master drained, so to speak, all the earnest artistic forces that were scattered in the different classes of the Conservatory without mentioning pupils from without."

Chief among those who were his pupils or who received valuable advice from him may be mentioned Charles Bordes, de Bré-



**César Franck, Who Contributed Largely to the Growth of the Modern School by His Teaching at the Conservatoire**

ville, de Castillon, Ernest Chausson, Auguste Chapuis, Henri Duparc, Arthur Coquard, Augusta Holmès, Vincent d'Indy, Guillaume Leken, Georges Marty, Gabriel Pierné, Guy Ropartz, Samuel Rousseau, de Serres and Paul Vidal. Ysaye and Armand Parent, Emmanuel Chabrier, Paul Dukas, Gabriel Fauré and Alexandre Guilmant, all were subject to the influence of his teaching and superior genius. It is, therefore, not difficult to see that almost the whole musical period has emanated from César Franck.

The Singers of Saint-Gervais, under Charles Bordes, began with the Gregorian and Palestrinian compositions, sung a *capella*, continued with Carissimi, Schütz and the German and Italian writers of the seventeenth century, and reached a climax with Bach. After these Rameau, Gluck and the entire ancient repertoire, sacred and secular, were interpreted. This was the beginning of the *Schola Cantorum*, and it is a noteworthy fact, as showing the bold faith of the founder, Charles Bordes, that he started the school without any help whatever and with just seven dollars and fifty cents in cash. As president of the *Schola* he was succeeded, in 1900, by Vincent d'Indy, who with Guilmant and Bordes had founded it.

A few quotations from d'Indy's writings and sayings will give a good idea of the aims of the school: "Our venerated father Franck is somewhat the grandfather of this *Schola Cantorum*; because it is his system of teaching that we endeavor to continue and to apply here. Its object is to create a modern music, truly worthy of the Church. Art, in its progress through the ages, is a microcosm, which, like people, passes through successive periods of youth, maturity and old age, but which never dies and is perpetually renewed. It is not a closed circle, but a spiral that rises ever and ever progresses. I pretend to make the pupils follow the same course that art has followed, so that, undergoing during their period of study the same transformations that music has undergone during centuries, they will come out of it all the better armed for modern combat in that they will have lived, so to speak, the life of art and will have assimilated in their natural order the forms which have logically succeeded each other in the different epochs of artistic development.

"Where shall we go to draw the vivifying sap that will give us forms and formulas that are really new? Its spring is not difficult to discover; do not let us seek it elsewhere than in the decorative art of the plainchantists, the architectural art of the palestrinian period, and the expressive art of the great Italians of the seventeenth century. It is there, and there only, that

we can find melodic ideas, rhythmic cadences and harmonic contrivances that are really new, if we only know how to apply these nourishing substances (*sucs*) to our modern mind. For this reason I prescribe, to all the pupils of the school, the careful study of the antique forms, because they alone are capable of giving to our music a new life founded upon sure, sane and solid principles."

Such are the ideas that dominate the whole work of the *Schola Cantorum*, as expressed and carried out by its eminently talented director, Vincent d'Indy. He is but continuing by his example, by word and by deed, and by his great pedagogical powers, the life-long precepts and practice of his greater master and model, César Franck.

The work accomplished in so short a period is very considerable. Sixteen years ago, when d'Indy took its direction, there were twenty-one pupils; to-day there are some 500 who receive lessons, not only from the eminent director, but also from other most talented musicians. Among the pupils who have already achieved a high reputation by their compositions are: Alquier, Gustave Bret, Coindreau, de Castéra, Estienne, Groz, Labey, Le Flem, Albéric Magnard, A. Roussel, Sérieyx, Samazeuilh, Déodat de Séverac and Witowski.

The work of the school is far superior to that of the Conservatory, for it is much more thorough, freer and more modern, although established upon the soundest classical foundation. So long as it continues to open its doors to every shade of musical thought, to be remodeled by its talented director, Vincent d'Indy, upon "the sure, sane and solid principles" of his master, César Franck, so long will the *Schola Cantorum* continue to be the highest and best school of musical art in France.

Such was the aristocratic, classical side of musical regeneration in France and the incubation of the young French school. The brood is strong and healthy now, able to run alone and fight its own battles, artistic and pedagogic. It was hardly hatched, however, before it was attacked by a powerful schism that divided it into two or three parts. The first great struggle of the undivided young school was directed against the influence of foreign music, and it was plainly declared in 1900, the exhibition year at Paris. By way of parenthesis let it be understood that Paris means France; here the lesser contains the greater; whether it be art, music, literature, drama, dress or what not, Paris involves and means France.

The leader in the movement against foreign influence, particularly that of Germany and Wagner, was Claude Debussy. In addition to his music Debussy was able to exercise his influence by his pen, for, like Wagner, he was an art critic and wrote constantly for current reviews and the daily press. Eminently French, capricious, poetical and witty, acutely intelligent, impulsive and independent, propagating new ideas and paradoxical quips, reviewing the judgments of centuries with the jollying "cheek" of a Paris *gamin*, attacking the greatest musicians, such as Gluck, Wagner and Beethoven, and sparing only Bach, Mozart and Weber, but above all proclaiming aloud his preference for the old French masters of the eighteenth century, Debussy recalled to French music its true nature and forgotten ideals, namely: clearness, elegant simplicity, naturalness and, above all, grace and plastic beauty.

"He desired that music should get rid of all the literary and philosophical pretensions that weigh on German music of the nineteenth century," says Romain Rolland, and that it should free itself from the musical rhetoric that centuries have bequeathed us, from the heavy syntax, symmetrical constructions, harmonic and rhythmic formulas and from exercises of oratorical amplification. He wished that everything in music should be painting and

poetry, that it should express exact sentiment in a direct and clear manner, and that melody, rhythm and harmony should expand freely according to their own inmost laws and not according to the pretended logic of intellectual construction. He himself set the example and broke away from all the principles of the Bayreuth drama by giving "Pelléas et Mélisande" as the pattern of the new art which he conceived.

The effect of Debussy's example was immediate and widespread. Many of the most eminent critics and enthusiastic musicians, particularly among the younger writers, those who were not yet buried in tradition and dogmas, embraced his ideas and doctrines. Even the *Schola Cantorum*, so wrapped up in the antique forms, was carried away for a time by the new current of ideas. Its initiator, Charles Bordes, came out with a manifesto, in which he said: "We desire free speech in free music, continual melody, infinite variation; in one word, freedom for the musical phrase. We desire the triumph of natural music, as free and moving as speech, as plastic and rhythmic as the antique dance." The *Schola* did not remain long in this new departure, because of the death of Bordes, but returned to former ideals. So that to-day the young or modern French school, both of music and musicians, finds itself divided into two strongly defined parties: the *Schola*, with the great talent of Vincent d'Indy as mentor and friend, and the Independents, with the no less talented and enthusiastic Debussy for chief and model.

In the first rank of the Independents are found the names of Debussy, Dukas, Florent Schmitt, Albéric Magnard, Ravel, Roussel, Déodat de Séverac, Charles Koechlin, Alexandre Georges, Samuel Rousseau, René Lenormand, E. Moret, Gabriel Dupont and Jean Huré. Among them may be noticed several who were trained in the *Schola* (notably Albéric Magnard, a favored pupil of d'Indy) but who have adopted enthusiastically the art of the Independents. They are among the best; for it must be well borne in mind that true independence is that which is engendered by a knowledge of strict rule and law, and not that which proceeds from ignorance. Just as there have been too many ignorant imitators of Wagner there will also be too many, and just as impotent, ignorant imitators of the Independents.

The end of the musical movement in France is not yet in sight. The Independents, or Impressionists, as they are frequently called, show unmistakable signs of division among themselves. Good may result; but a lasting victory will not be gained until the general musical public may be educated to the taste of the new impressionist music. Dissensions among revolutionary musicians, like the political dissensions of the great Revolution, can but result in a return to the old régime. The thought may be pessimistic, but the danger it expresses is ever present. The wonderful work and the immense progress in musical art accomplished by César Franck, Camille Saint-Saëns, Charles Bordes, Vincent d'Indy, Claude Debussy, Paul Dukas, Florent Schmitt and their followers and disciples are too great to be damaged by any pedagogical differences. In music, as in all else, the great enemy to be fought against is mediocrity. Undivided the modern school will conquer.

The Czarina of Russia is said to be gifted with a fine alto voice which she has cultivated under the best teachers. Brahms and Wagner are her favorite composers. The Czarina-Mother, Maria, is also talented musically and had she been destined to a more humble station in life it is said she would have made a great career as a pianist.

Emma Calvé and her tenor husband, Galileo Gasparri, are now in Paris after a visit in Calvé's native Aveyron.



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## SUMMER WORK OF TEACHERS

## New England Musicians Maintaining Studios in Various Resorts

PROVIDENCE, July 16.—Arthur J. Hubbard, the Boston vocal teacher, is spending the summer at Bristol, R. I. He has with him several pupils who are continuing their studies during the Summer, including Charles Hackett, the Boston tenor, who recently sang with the Arion Club in Providence; Otta Stephens, of Columbia, Mo.; Joseph Marshall, of Kansas City, and Mabel Wilcox, of Concordia, Kan.

Mme. Avis Bliven-Charbonnel, with her pupil, May Atwood, is spending the Summer at Jaffrey, N. H.

William Harkness Arnold, organist and choirmaster at St. Stephen's Church, is at Newport for the season. During his absence from town Walter Gardner Danby will substitute for him.

Mrs. Evelyn Cook Slocum, contralto soloist at the First Congregational Church, has engaged Mme. Claudia Rhea Fournier to fill her position during the month of July. Mrs. Slocum is at Silver Spring, R. I., and will remain until late in September. G. F. H.

## Pianist Lachmund's Daughter a Dancer

Anita Lachmund, the ten-year-old daughter of Carl V. Lachmund, the New York pianist, has distinguished herself as a *dansuse* during the last year, and Lodovico Saracco, ballet master of the Metropolitan Opera House, has expressed himself as of the opinion that she has a brilliant career before her. Little Miss Lachmund has appeared in New York before such clubs as the Eclectic Club at the Waldorf and similar organizations, and has everywhere had an enthusiastic reception.

## Janpolski Tour to Cover Musical Map

Albert Janpolski, the popular Russian baritone, who has toured America for the past three seasons, has signed a contract with Marc Lagen for the season of 1912-13. For the season Mr. Janpolski's bookings will be most extensive, starting with a recital at the new Aeolian Hall early in November. During the early Fall he will tour the Eastern States and the northern States of the Middle West will be cov-

ered during December. In January Mr. Janpolski will go to Oregon, Washington and British Columbia. The latter part of January he will appear in California, where he has been engaged by L. E. Behymer for three solid weeks, with an option on three additional weeks. He is then booked for a tour of the South, including Mexico and Texas. Many festival engagements are also booked for Mr. Janpolski, and he will be heard numerous times in oratorio. This week Mr. Janpolski goes to Chicago to give a recital at Mendel Hall, Chicago University. After his recital there the baritone and Mrs. Janpolski will go to Northern Canada for a vacation during the entire month of August.

## Wisconsin Girl Wins a Medal for Musical Efficiency

FOND DU LAC, Wis., July 17.—Marguerite M. Fitzgerald of this city has been awarded a "crown of excellence" by Glenn Dillard Gunn, of the University Extension Music Society, of Chicago University, and music critic of the *Chicago Tribune*. For efficiency in music at the age of eighteen years, as shown by the successful passing of examinations given by the society, a gold medal has been awarded the young pianist. This is the first medal awarded in eight years. The presentation took place at the close of the tenth commencement recital given at the home of Mrs. E. P. Fitzgerald. At this time diplomas of graduation, certificates of four years' work in harmony, form and terminology, also for two years' work and for the completion of one year's work were awarded to about twenty students.

M. N. S.

## Paris Girl Wins Conservatoire Prize by Unanimous Vote

PARIS, July 13.—Mlle. Lubin, a twenty-two-year-old soprano, obtained the first prize at the annual competitive examinations of the National Conservatory, being the only one of the first prize winners receiving the unanimous vote of the jury. The young singer sang the rôle of *Rézin* in "Oberon" with real emotional feeling. She was at once engaged for the Paris Opéra.

Katherine Ruth Heyman, the pianist, gave a recital in London this month.

## RAGTIME OR THE CLASSICS?

## Strife as to Which Shall Prevail in Milwaukee Concerts

MILWAUKEE, Wis., July 18.—Although the Park Board of Milwaukee decided to abandon the popular ragtime music at the open air concerts in the city parks this year, the demand of the public for popular airs has caused a change in the programs, and occasional bits of lighter music will be heard in the future. The programs will now be made up of classical, semi-classical and popular music, although the Park Board has not abandoned its plan to educate the Milwaukee public in the best music.

The fact that there is little interest shown in the playing of the heavy pieces, and that the audience listens patiently and shows a painful lack of enthusiasm at the conclusion, is the principal factor which has brought about the change. The popular airs are vociferously encored, and hundreds of requests have been sent to the board for such music. The lovers of classical music have also taken a stand by demanding that no change be made. Five of the leading choral organizations have united in a letter opposing the introduction of ragtime to the exclusion of the better class of music. The Park Board has decided to render the lighter kind of music now and then, till the audiences have reached the higher standard musical appreciation for which the Park Board is striving.

Although the board of the Milwaukee Auditorium had planned improvements in the acoustics, the financial condition would not permit the improvements suggested by

Jacob Mazer, the New York acoustical engineer. Mr. Mazer estimated the cost at \$6,000 which would be required for a new surface of some material which would absorb sound, as the present concrete and plaster cause reverberation.

Theodore Kelbe, of Milwaukee, for the last ten years general director of the German Sängerkreis, is now directing rehearsals of singing societies in various cities, in preparation for the Sängerkreis, to be held in St. Paul, July 24, 25, 26 and 27. Mr. Kelbe has been called upon every two years to make a tour of the Northwest and direct rehearsals of every singing society belonging to the Sängerbund.

M. N. S.

## Music Makes Mexicans Forget War, Says Opera Singer

Two singers from the Grand Opera in Mexico City, Señora Maria de la Fraga and Señorita Montero del Collado, have been spending the last week in New York before sailing for Europe, and have given several concerts for Carlos Madero, father of the Mexican President, who is staying at Long Beach. Señorita del Collado was asked about the effect upon music of the revolution in Mexico. "What does war matter as long as it does not prevent us from singing?" she said. "A Mexican can fight all day and go to the opera at night, and his dream will be of the music, and not of the cannons. Music is everything to us. It is not so with you Americans, who make a business of hearing music; you teach it to your children from a sense of duty. You even study singing for a year, perhaps, before you utter a note. That would be impossible in Mexico. We sing because we cannot help it, just as the birds do."



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THE most interesting of the annual contests held last week at the National Conservatory of Music was that of violin. It lasted the whole day, and in the crowded hall thirty-seven bows played on 148 cords a Concerto by M. d'Ambrosio.

The public which came in smaller numbers at the contests for wind instruments, showed its appreciation of M. d'Ambrosio's Concerto for violin by remaining attentive throughout the day. This concerto was played last Winter by Albert Geloso at the Lamoureux Concerts and has now received official consecration by the choice which the jury made of it for the annual contest at the National School of Music.

The work chosen for the reading contest was Xavier Leroux's Lesson in B Minor, and the competition took place under his personal supervision. This apparently easy lesson seems to have been deceptive to many of the contestants, as it proved the stumbling block of several who appeared to be likely laureates of the annual contest.

As the noted critic, Alfred Bruneau, pointed out, there are to be found among the laureates not only remarkable instrumentalists, but also real virtuosos. M. Darrieux, pupil of M. Berthelmer, who carried off first honors, seems the most worthy of note. He possesses firmness, variety of expression, warmth of energy and penetrating charm.

There were two first prizes among the women: Mlle. Cousin, pupil of M. Rémy, is gifted with beautiful tone and musicianship, while Mlle. Prère, pupil of M. Nadaud, is distinguished, delicate and subtle.

The concert of comic opera did not afford as much interest, for the laureates seemed inferior to those of former years. The results of this last contest have, in fact, brought up the question of a two years' apprenticeship for all laureates of the Conservatoire. This apprenticeship could easily take place on some provincial stage, such as Marseilles or Lyons, for in-

stance, where the artistic value of the performances is very high.

A ridiculous state of affairs obtained in the contest for women when five young girls were awarded the first prize. This



Sacha Votitchenko, the Russian Musician, and His Famous Tympanon, with Which He Gave a Concert of Old Music in Paris—This Tympanon Is One of the Only Two Instruments of Its Kind in Existence

result has been variously commented upon and has once more brought up the eternal question of the recommendation and the illegitimate influences which are brought to bear on the jury.

Integrity is the theoretical characteristic of a jury, but the men who compose it are the same the world over. Influenced by their mutual friends, they promise to do all they can for the fair contestant. The girl appears before the jury; she is young, good-looking. Her acting is not more stilted than that of her competitors. Her singing does not seem worse. It would evidently mean a great deal to the girl to be a laureate. After all, a promise is a promise, and one vote more or less will not disturb the scales of justice. If a majority of the jury have thought thus, the girl may carry off the highest honors.

Sometimes the contrary occurs. Each member of the jury wishes to prove himself to be, in his own mind, integrity itself. He, therefore, leaves to his fellow members the care of casting for the protégé the necessary vote behind which they will all expect to hide with the usual phrase: "I voted for your protégé, but unfortunately my fellow jurymen did not." As luck will have it sometimes, nobody votes for the protégé, and those who have promised their vote find themselves in an awkward position. A similar situation often occurs when jurymen promise their votes to several candidates.

A very interesting and successful concert of ancient music was given at the Salle Malakoff by the young Russian mu-

sician, Sacha Votitchenko, to terminate his Paris season. This young virtuoso resuscitated old airs full of melancholic power and rendered with delicate masterfulness melodies of two and three centuries ago.

M. Votitchenko played solely on the tympanon. He is the possessor of the only instrument of this kind in existence with the exception of the one which is preserved in the Cluny Museum. The one upon which he plays is highly esteemed by connoisseurs both on account of its wonderful tone and of its rare historic connections, for it was presented to one of M. Votitchenko's ancestors by King Louis XIV.

The tympanon is of Biblical origin. The streets of Jerusalem heard its melodious strains when Judea was at the pinnacle of its greatness. The successive owners of the tympanon owned by M. Votitchenko passed from the court of Louis XIV to that of Dresden, where they played in the eighteenth century, and finally settled in Little Russia, where the instrument passed from father to son until it came into the hands of the last representative of the family, M. Votitchenko.

An old-world air pervaded this concert. The music was all taken from what used to constitute the repertoire of court musicians several centuries ago. M. Votitchenko played a Menuet of Louis XIV, melodies of the seventeenth and eighteenth centuries, the "Temple of Grief" and what might be called a Russian Tympanon Concerto. The latter was entitled "The Song of the Fields of Oukraine" and was very warmly applauded. The various themes were: What the Wind Sang in the Steppe, Return of the Peasants, Evening in the Village, The Shepherd's Flute, A Night in Oukraine, Morning Breeze Bringing the Sound of Bells.

Michel Gorsky, a noted violinist, played a Louis XV air. Mlle. Romagnési and Mlle. Germaine Ponzio, in Louis XV costume, recited and danced eighteenth century minuets with music by René Esclavy, who rendered his works on the piano.

A private performance of "Comme va le Ruisseau" ("As the River Runs"), an opera in three acts by the noted Belgian poet, Camille Lemonnier, with music by Louis Delune, was given this week in the miniature theater adjacent to Jean de Reszke's home. The cast included Berthe Seroen, of the Royal Monnaie Opera, of Brussels, and Léopold Bracony, baritone of the Colonne Orchestra. The composer was at the piano.

### Blow at "Prix de Rome"

The perennial French institution known as the "Prix de Rome" has received a hard blow this year. Many are those who clamor for the suppression of this annual contest, which takes place in direct contradiction to all the principles of art. "How can a musician lock himself up and compose a cantata in a given number of days? Many great musicians of to-day failed in this contest. What does it prove? It offers neither a guarantee of talent nor of a future. M. de Malherbe's recent initiative of staging his own operas is sufficient proof." Such are the many contentions of those who would welcome the suppression of this annual prize.

The "Prix de Rome" has, in fact, received practically the death-blow of ridicule this year. And ridicule is as difficult

for institutions as for men to survive. Only three musicians entered the contest: Messrs. Mignan, Delmas and Delvincourt. The united sections of the Academy of Fine Arts at their general meeting this week did not find any of the compositions worthy of the first prize.

M. Widor, the noted organist, remarks however, that such a philanthropic institution as the "Prix de Rome" cannot be suppressed. It helps too many poor musicians through the early stages of their careers. It can be transformed, adapted to modern needs, but must not be suppressed.

The vigorous campaign led in favor of subsidies to be awarded to provincial theaters to encourage musical decentralization has just had a successful ending. The Minister of Fine Arts has made the following awards out of the 25,000 francs appropriation for 1912: The Opera House of Nice and the Théâtre des Arts at Rouen each receives 6,000 francs; the Municipal theaters of Nancy and Nantes each receives 4,000 francs; the Opera House of Marseilles and the Municipal Theater of Avignon each receives 1,000 francs. Premiums of 1,000 francs are awarded to each of the following composers: Camille Erlanger, Guy Ropartz and Félix Fourdrain.

The new operas produced last Winter by the provincial theaters were: "Vercingétorix," by Félix Fourdrain, and "Gina," by Larmenjat, at Nice; "L'Aube Rouge," by Camille Erlanger, and "L'Aigle," by J. Nougues, at Rouen; "Le Pays," by Guy Ropartz, at Nancy; "Myrduin," by Bourgaud-Ducoudray, at Nantes; "Charlemagne," by Durand Boch, at Marseilles; "Maguelonne et le Roi René," at Avignon.

Emma Calvé is rumored to be working on the book and score of an opera founded on the life of Joan of Arc, of which she would like to interpret the title part.

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## ASSAILS ITALIAN OPERA COMPOSERS

Italian Critic Condemns Them All, from Rossini to Verdi and Puccini, and Stirs Up a Pretty Row in Rome—Leoncavallo Working on Opera of Violent Passion Like "Pagliacci"

Bureau of Musical America,  
6 Via Monte Savello,  
Piazza Montanara,  
Rome, July 10, 1912.

NOW that "La Reginetta delle Rose" has been successfully produced Signor Leoncavallo is busy on the score of "Gli Zingari," which is to be ready for London by September. It is an opera, full of dramatic force, brief, compact and violent like his "Pagliacci." There are two acts, written by Cavacchioli and Emanuel, the scenes passing in Roumania. It will be mounted in London in October, and if successful to a fair extent the composer will bring it to Rome, where he proposes to remain next Winter.

Some interesting statistics have been published relative to the competition among Italian composers for a new opera for the Costanzi. From Tuscany have come nine operas, the towns being chiefly Florence, Lucca and Leghorn. Altogether 103 operas have arrived at the Municipal History and Art Section of Rome. Of these, fourteen arrived late and were refused; twenty-five were rejected for non-compliance with regulations or formalities, and thus sixty-four operas are now before the committee of selection. It is doubted if so many productions can be effectively judged by a committee consisting of only three members, who are going through their work in a snail-like manner. We are evidently in for a lot of trouble over this "Concorso Comunale," and it looks as though it will be a long time before we can hope to hear the new opera at the Costanzi.

It is curious to note that among Italians recently expelled from Turkey is a nephew of Donizetti. This man was born in Constantinople, his father being a brother of the famous Bergamo composer. He held a position of some importance in the Sultan's court. He is now in Paris, but proposes soon to go to Bergamo. Signor Donizetti has in his possession some documents and relics of his celebrated uncle, which he intends to consign to the Bergamo Museum.

Some acrimonious discussion has arisen

here over a book recently published by Bocca of Rome, entitled "Giacomo Puccini e l'opera internazionale." It is written by a well-known author and critic, Fausto Torrefranca. He says most extraordinary things, and it is no wonder that the patriotic admirers of the national music and its composers are up in arms against him. Torrefranca practically declares that all the great Italian composers of operas from Rossini and his contemporaries down to the living masters are incomplete artists and are mere adventurers in the sacred realms of music. This attack is intended for composers of operas—"operisti."

Referring to Italian opera in general, Torrefranca declares that it "has been and remains the symbol of all the spurious forms and the center of all the impure forms of the national art." Further, "Italian opera . . . is only a series of theatrical attitudes and exhibitions and vulgar demonstrations of virtuosity in music and poetry." Torrefranca falls heavily upon Rossini, who for him was merely a "hero of the mode," a fashionable composer, and on Verdi, chiefly, it would appear, because the two did not devote themselves to higher music, and wrote popular operas instead of classical sonatas.

In three columns of *La Tribuna* Alberto Gasco, music critic and composer, denounces the destructive Torrefranca. The latter being sorely stung, writes to the editor of the paper mentioned complaining that Gasco has vilely misrepresented him and has practically quoted isolated paragraphs from his book. The editor, in return, asks, "Has Torrefranca desired or has he not to proclaim the baseness of our national opera, excoriating the group which includes the composers of the 'Matrimonio Segreto,' the 'Vestale,' 'Guglielmo Tell,' 'Favorita,' 'Cavalleria Rusticana,' etc., and offending all who feel the highest admiration for these great artists? Has Torrefranca used or has he not language of the most outrageous kind, exercising a criticism which may well be called homicidal, since it tends, in the name of a principle of art, to destroy a composer dear to the public of two hemispheres—namely, Giacomo Puccini?" The editor then wisely refers his public to the book, declining to occupy more space with the discussion. In the meantime the Roman public continue to enjoy at the Adriano the very operas which Torrefranca would consign to oblivion.

WALTER LONERGAN.

### WALPOLE CONCERT SERIES

New York Artists in Programs at New Hampshire Resort

WALPOLE, N. H., July 20.—A Summer series of three concerts will be given at Walpole, alternating with a series of three illustrated lectures, during the coming six weeks. The first of these concerts will be given on July 31 by Laura Louise Combs, soprano, of New York; William Grafing King, violin, and Mrs. Edith Milligan King, piano, of Brooklyn. At the second concert, August 14, Edwin Swain, baritone, will sing three groups of songs; Bessie Bell Collier, violin, of Boston, will play three numbers; and Grace Collier will play the accompaniments.

The closing concert on August 28, will be a piano recital by Edith Thompson, of Boston; the assisting artist will be a baritone, to be announced later. Among the illustrated lectures will be one by Henry Oldys, who will speak on the songs of birds, imitating their songs with accuracy and interpreting them on the violin and the piano.

This Summer series of lectures and concerts is the eleventh that has been given in Walpole in successive seasons under the auspices of the Citizens' Committee with the co-operation of Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences.

### Vienna Welcomes Brooklyn Sängerbund

VIENNA, July 21.—The Brooklyn Sängerbund, 150 strong, arrived here to-night from Berlin and was welcomed by the Vice-Burgomaster and representatives of seventy Vienna male singing societies, including the famous Vienna male chorus, which visited America two years ago. President Nebel, of the visitors, responded to the speeches of welcome. The Brooklyn singers will give a concert to-morrow night and will be guests of the municipality at a banquet on Tuesday.

A new Schubert Museum has just been opened in Vienna.

### HUBBARD READY FOR WORK

Will Conduct Publicity Department of Boston Opera Along New Lines

BOSTON, July 15.—W. L. Hubbard, for many years musical editor of the *Chicago Tribune*, has just arrived from Europe. He has been engaged to take charge of the publicity work for the Boston Opera House. Mr. Hubbard met Director Russell and Eben D. Jordan in Paris, and there discussed with them the policies to be employed during the coming season. Mr. Russell and Mr. Jordan are both desirous of doing away with the "press agent" and sensational methods of the advertising. Their belief is that the art works presented in the music and the story of the operas are of vastly more interest to the public than the eccentricities of the artists, and it will be along this line that Mr. Hubbard will work.

Mr. Hubbard will also give a series of lectures in Boston and vicinity dealing with the stories and music of the operas, and will have the assistance of soloists and instrumentalists from the opera company.

Julia Culp and Elena Gerhardt, who are recognized in Germany as the two foremost *Lieder* singers of their sex, will be in this country at the same time for their respective tours next Winter.



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Dr. Gerrit Smith

Dr. Gerrit Smith, composer and professor of music at Union Theological Seminary, died suddenly Sunday morning, July 21, of pneumonia, at his country home in Tokeneke Park, Darien, Conn.

Dr. Smith was born at Hagerstown, Md., December 11, 1895, the son of Gerrit Henry and Marie Antoinette (Fitzhugh) Smith. His first musical instruction was obtained in Geneva, N. Y., from Mme. Towler, a pupil of Moscheles and mother of the pianist, Mrs. Agnes Towler Morgan. When he was a fourteen-year-old pupil at St. Mark's School, Southborough, Mass., he sang in the boys' choir and one of his own compositions was performed at the school. He is a graduate of Hobart College and was organist at the chapel during the last two years of his course there.

Dr. Smith's musical studies were then resumed under Samuel P. Warren in New York. Being appointed organist at St. Paul's Cathedral, Buffalo, he continued his studies under Dr. Eugene Thayer and William H. Sherwood. In 1880 he went to Berlin, where he received instruction from Professor August Haent and Edward Rohde.

On his return Dr. Smith became organist of St. Peter's Church, Buffalo, and in 1885 came to the South Reformed Church, Park avenue and Eighth-fifth street, New York. He was also professor of theory at the Master School of Brooklyn; founder and six years president of the Manuscript Society; a former president of the New York State Music Teachers' Association, and a former honorary president of the American Guild of Organists. He received the degree of Doctor of Music from his *alma mater*.

Dr. Smith attained fame as a composer, among his works being the cantata, "King David," the song cycle, "Thistledown," and about seventy-five songs and numerous piano pieces and Christmas anthems. Among the songs are "Aquarelles," "Dream-wings," "The Moon and the Stars," "Der Tannenbaum," "Put by the Lute," "The Night Has a Thousand Eyes" and "The Lily Maid." Dr. Smith's many free organ recitals also brought him distinction. He gave 300 of them at South Church alone, introducing many new compositions on his programs. In Europe, on his several visits, Dr. Smith played in many cities of England and the Continent, and such famous men as Sir John Stainer, Alexandre Guilmant, Dr. Lloyd, Sir Walter Parratt, Berthold Tours, W. S. Hoyte, Ferdinand Hiller and many others were his warm personal friends.

Dr. Smith was married in 1887 to Caroline Butterfield of Buffalo who, with one daughter, Wytje Livingston Smith, survives. He had a New York home at No. 99 Claremont avenue.

The funeral was held on Tuesday afternoon last at Darien.

## TELLING HAMMERSTEIN WHY HE DIDN'T SUCCEED

Needs an Artistic Administrator, Says One Critic—Répertoire Too Limited—London Doesn't Like Opera Anyway

LONDON, July 20.—Since the conclusion of the season of the London Opera House the critics have been busy assigning reasons for the big losses incurred during the year of Mr. Hammerstein's operations. Richard Capell, critic of the *Daily Mail*, thinks that the Hammerstein repertoire was too limited, that there were too many Continental singers in the company and not enough of opera in English.

"Without asking too much one may reasonably request more music," says this critic. "Gounod and Massenet are not the only French composers. There are twenty living Frenchmen beside whom they are talentless. Some weak work of Verdi may be inevitable; a bad habit on the part of singers, but why should not Mozart be a habit, too? Why should 'Rigoletto' be sung thirty times a year in London and 'Lohengrin' never? There is 'Fidelio.'"

"There are Weber and Gluck and there are the Russians, names worth mentioning, since Mr. Hammerstein regards himself as fettered by the thrice blessed Puccini monopoly at Covent Garden. Mr. Hammerstein has already a useful nucleus of half a dozen singers, who can sing in English and sing well. Let us name Orville Harold, Mme. Jomelli, Alan Turner and Mr. Weldon. He has a good conductor. He has used the work of a scene painter of rare talent, Mr. Sime.

"Who else is wanted that the London Opera House may be released from mere impresariopship to a plane of artistic effort? A man such as London has never yet seen. A man who would be here as nearly as possible what Liszt was at Weimar; Wagner, at Dresden; Mahler, at Vienna. What Mr. Hammerstein wants is an artistic administrator. Meanwhile the critic looks forward to Autumn with sincerest hopes of being able unreservedly to praise the third Kingsway season."

From Paris, in the *Journal des Debats*, comes the comment that opera is not for the English, anyway. In regard to the suggestion that the American impresario produce opera in English the paper asks where are there any English artists who are capable of singing such operas without making the translations grotesque. "The Children of Don" is cited as a case in point. The truth is, says the *Debats*, that London does not like opera. Covent Garden exists because its clientèle consists principally of the aristocratic, cosmopolitan snob. The English masses like only musical comedy.

Moriz Rosenthal, the pianist, is said to have picked up an American style of observation. In discussing a composer he remarked:

"I don't know what is the matter with him. He was writing an opera and had to stop after reaching the second act. I suppose his memory gave out suddenly."—*Chicago Post*.

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Chicago, July 22, 1912.

THE large audience which greeted every program of the Summer series at the University of Chicago, given on Tuesday evenings in Mandel Hall, surely makes them the principal events of Chicago's between-seasons musical life, especially on the South Side. Last week's program presented Esther Plumb, contralto, and Carol Robinson, pianist, and practically every group was followed by insistent encores. Miss Plumb displayed splendid versatility in her delivery of numbers ranging from the Meyerbeer aria from "La Prophète" through Schubert's "Die Allmacht," and Moussorgsky's "Hopak," to the "Fiddler of Dooney," Debussy's "Mandoline," and Kuhn's "Der Gartner." She displays excellent poise and marked interpretative ability, and her voice is one of considerable volume, without sacrifice of tone purity. In her piano soli Miss Robinson displayed an excellent technical equipment and a pianistic style which finds a gratifying vehicle in such virtuosic effects as the Schumann Toccato, MacDowell's Concert Etude, Dohnanyi's Rhapsody and the Liszt Fourteenth Rhapsody. Together with Frihl's Concert Waltz and a Liszt Etude as encores, these imposed exactions of no mean consequence to which Miss Robinson measured up with a liberal margin.

Two days later Miss Robinson appeared on one of the West Side programs, conducted in the Warren Avenue Congregational Church by C. E. Watt, and with equal success. It is, in fact, an unusual phenomenon to find a city where pianists seem almost always to carry off the honors of any program on which they appear. And in Chicago this rule seems to have been established by sheer dint of the high standard actually maintained in pianistic circles. It really seems that a young pianist dare not brave any public comparison until long after the limitations of mediocrity have been passed.

Other artists on this Thursday evening program were Maurice Goldblatt, violinist, with whom Miss Robinson played the Grieg C Minor Sonata, and Julian Worthington, basso, who was perhaps at his best in a classic group of Schumann and Brahms lieder.

The Sonata was fairly well performed as to the individual playing of the two artists, but lacked somewhat in ensemble. Mr. Goldblatt's two solo groups, made up of his own compositions, were well received; especially the latter, which contained a number written in seven-four rhythm. Next week's program in the West Side series will be given by Harold Henry, pianist; Adelaide Lewis, contralto, and Melvin Martinson, violinist, while the University of Chicago series will present Virginia Listemann, soprano, and Bernhard Listemann, violinist.

The program of last Wednesday morning at the American Conservatory presented Marie Sidenius Zendt, soprano, and Jennie F. W. Johnson, contralto, in a joint

## SOLOISTS FOR PARELLI'S "LOVERS' QUARREL"



From Left to Right: Austin Hughes, Tenor; Charlotte Nelson Brailey, Soprano; Harriet Foster, Mezzo-Soprano, and Harold Mallory, Baritone, All Pupils of Oscar Saenger, Who Have Been Engaged for the Redpath Bureau's Production of "A Lovers' Quarrel"

THE following young artists have been engaged by the Redpath Lyceum Bureau to sing Parelli's "I Dispettosi Amanti" ("A Lovers' Quarrel"), a one-act opera, in English: Charlotte Nelson Brailey, soprano; Austin Hughes, tenor; Harriet Foster, mezzo-soprano, and Harold Mallory,

baritone. All four are pupils of Oscar Saenger, and Mr. Saenger also staged the production. "A Lovers' Quarrel" was performed for the first time last season in Philadelphia by the Chicago-Philadelphia Opera Company, and proved brilliantly successful. It has not been heard outside Philadelphia.

recital of much interest. A Henschel setting of the "O That We Two Were Maying," for duet, was especially effective. American composers represented on the program were MacDermid, Rummel and Mrs. Downing.

A series of Sunday evening programs given by organ and orchestra under the direction of Arthur Dunham in Sinai Temple, in which he has been assisted by William E. Zeuch, organist, has been well attended and the programs have been of marked interest.

Plans for the Summer opera at Ravinia Park have been considerably upset by the serious illness of Chev. Emanuel, who was scheduled to take the conductor's stand on the departure of Mr. Stock at the end of the present week. Chev. Emanuel, quite unknown to himself, is at a critical point with a well developed case of pneumonia. Meanwhile Conductor Stock is playing his last week to large audiences, and soon betakes himself to Europe for a brief spell of much needed rest.

NICHOLAS DEVORE.

## SOLOISTS FOR NORFOLK

Notable List of Artists Engaged for  
Annual Midsummer Festival

On Wednesday evening July 24, the eighteenth annual musical entertainment for the benefit of the Norfolk Home Missionary Society was given in the Congregational Church at Norfolk, Conn. Arrangements for the concert were made by Thomas H. Thomas, of New York. A notable list of soloists was engaged to appear: Luisa Villani, soprano; Christine Miller, contralto; H. Evan Williams, tenor; David Bispham, baritone; Minnie Welsh Edmond, soprano; Flora Hardie, contralto; Thomas H. Thomas, tenor; Donald A. Chalmers, bass; Albert Spalding, violinist; Charles Heinroth, organist, and André Benoist, pianist.

The program was miscellaneous, presenting the various artists in arias, song and duets, ranging from Handel to the

## CONCERT TOUR OF HAWAII

## San Francisco Musicians Making Success of Their Work There

SAN FRANCISCO, July 15.—William Edward Chamberlain, baritone, and Frederick Biggerstaff, pianist, are making a great success in recital work in the Hawaiian Islands. These musicians left about a month ago to give concerts in the islands and on July 1 were heard in their first recital in Honolulu. This was an overwhelming success. John Marquardt for many years one of San Francisco's leading violinists, is giving violin recitals in Honolulu.

Prominent local singers who took part in the July 14th French celebration at Scottish Rite Auditorium, when a fine musical program was given, included Mrs. Richard Rees, Mrs. Benjamin Stich and Julie Cotte. Among those who sang were a few members of the former De Grazi Opera Company: M<sup>me</sup>. Valmont, M<sup>lle</sup>. Louise Perron, Edward Valmont, G. Espacarie, C. Coiglio, M. Perron and Edward Feret. M<sup>me</sup>. J. Gustin, also of the opera company, was another soloist.

Mrs. Fannie E. Hughey, director of the Hughey School of Music of St. Louis, and her assistant, Olive B. Wilson, are conducting a Summer course for teachers in San Francisco. Mrs. Hughey known in the East as the founder of the Hughey Color System of Music, participated in the recent biennial convention of Women's Clubs, her representative in the lecture course being Miss Wilson.

These lectures delivered by Miss Wilson and illustrated with four children had such success as to encourage Mrs. Hughey to consider the establishing of a school of music in San Francisco. Both Mrs. Hughey and Miss Wilson were invited on two different occasions to lecture before the music department of the Summer School at the University of California at Berkeley. Miss Wilson's interesting lecture included the illustration with children. Mrs. Hughey will conduct classes in Los Angeles in August. R. S.

Gustav Mraczek, composer of the opera "Der Traum," has written the incidental music for the Munich performances in German of Edward Knoblauch's "Kismet."

## FROM "MUSICAL AMERICA" READERS

## The Value of the Boy Choir

To the Editor of MUSICAL AMERICA:

Permit me to congratulate you upon the continuing interest and value of the contents of your publication. In the Summer time it would not be extraordinary did the paper fail to keep up its Winter record in these particulars, but there is no falling off so far as I have observed. This week your issue contains articles as well as news items of genuine interest and profit to your readers, and your "letter box" is one of the most valuable features of the paper.

I am in sympathy with your correspondent, who has found from experience that the average "Boy choir" is not really worth while. It is difficult to be patient with the American advocates of the boy choir when they talk about "tradition" in this connection. If most of them were not either Englishmen or men of other nationalities who apparently are desirous of appearing in some ways almost more English than the English, they would not place such emphasis upon what is "traditional."

For if there is one thing more than another about which we of this country care little, unless it appeals to our common sense, it is "tradition." That one worshiper likes the unemotional, light, colorless "boy choir soprano" tone for use in the service, while another does not is largely a matter of temperament and bringing up. Apart from this point again I say with your correspondent, that the average boy choir costs more than it comes to. The advocates of the boy choir assert most positively that this form of choir is increasing rapidly in numbers in this country. I wonder if this is really true? They will have to "show me" in authenticated, comparative statements, giving figures. I wish every singer soloist, as well as chorus singer who expects to sing next season in this country could read the article you reprint July 20 by Dr. Charles P. Grayson on "Laryngitis." Its recommendations are golden. Very truly yours,

FREDERICK W. WODELL.

Boston, July 20, 1912.

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**MANY NOVELTIES PROMISED LONDON**

Répertoires of Hallé Concerts and Queen's Hall Orchestra Arranged

—An Interesting Concert by Armando Lecomte and

Jeanne Jomelli

Bureau of Musical America,  
48 Cranbourn Street, W. C.,  
London, July 13, 1912.

UNUSUAL interest attaches to the prospectus of the next season of the Hallé Concerts, which will be the first under the control of Mr. Balling. The program, taken all around, is more catholic than those of the Hallé season have been for some time past. Among the unfamiliar works included are Beethoven's cantata, "Kaiser Joseph II," Max Reger's Hundredth Psalm, and Berlioz's "Requiem," as well as a concert performance of the whole of the second and third acts of "Parsifal," the symphony of Mahler, and works by Bruckner, Klose, Bleyle and Berger. A new departure is indicated in the announcement that Professor Balling will give explanatory lectures on some at least of the important new works.

The proportion of new works will be thought quite adequate by all except the thick-and-thin advocates of change at all costs. The enthusiasm for what is new is to be encouraged, but it may be carried too far. It is selfish for a critic to clamor for novelty always. He forgets that there are thousands of music-lovers who, not having time to go to everything—are still satisfied with the classics. It should not be forgotten that an institution like the Hallé concerts has, among other things, an educational function, and it is not a good way of educating the public to deprive it of the opportunity of hearing the standard works. The average musical person has not heard many things which sound hackneyed to the critic. To ask any one who has been trained on the classics suddenly to listen to Strauss or Reger or Debussy is like asking a school child who has just read easy short stories to grapple with the complexities of George Meredith's prose. The result would be to make such a child hate literature.

The directors of the Queen's Hall Orchestra, Limited, now issue the list of new orchestral works which will be performed at their forthcoming season of promenade concerts. The novelties number twenty-two, and about half of these are by British composers, including three eighteenth century pieces by Fiocco, arranged and orchestrated by Norman O'Neill; a group of "Musical Pictures" by J. H. Foulds; an Elegy in C Sharp Minor, for organ, strings and kettledrums, by Alfred M. Hale; a Concert Piece for organ and orchestra, by B. J. Dale; a new suite in four movements, "The Sea," by Frank Bridge; a suite from a fairy play, "Where the Rainbow Ends," by Roger Quilter, and a new violin concerto by Coleridge-Taylor. Among the foreign novelties, we are promised the new "Piedmontese Suite," in four movements, by Sinigaglia; the "Intermezzi Goldoniani," a series of pieces for string orchestra, by Enrico Bossi; and the new Symphony No. 3, in E Major, for orchestra and organ, by Weingartner. In addition to these Glazounov's recent "Introduction and Dance of Salomé"; a new concerto for piano, violin, violoncello and orchestra, by Paul Juan; a "Hungarian" overture for Korbay; a second "Roumanian Rhapsody," by Enesco, and orchestral pieces by Arnold Schönberg, Erich Korngold and Poldowski will be introduced during the season.

The Shakespearean concerts at Earl's Court are doubtless accountable for the inclusion of two new items—Sir A. C. Mackenzie's "Twelfth Night" overture and Richard Strauss's symphonic poem, "Macbeth." Ravel's suite, "Mother Goose," produced in London this Spring at one of Señor Casal's concerts, will be heard again in August.

A concert of considerable interest was given in Æolian Hall on Tuesday afternoon by Armando Lecomte, assisted by Mme. Jeanne Jomelli. Both have sung at the Metropolitan Opera in New York and elsewhere and both are well known in London. Indeed, it was only last week that Mme. Jomelli made a pronounced success in "Il Trovatore" at the London Opera House. Her lovely voice was in excellent condition and the songs she sang by Schu-

bert, Schumann, Mozart and others were all well chosen to represent the composers of various lands. Mr. Lecomte, who sang songs by Giordani, Carissimi and others, was heard to especial advantage in Gerard's fine monologue from "Andrea Chénier," an opera that it would be a pleasure to hear again. The artists joined to excellent purpose in duets from Thomas's "Hamlet" and Mozart's "Don Giovanni." H. O. Smith was thoroughly efficient at the piano.

On Wednesday evening Katherine Ruth Heyman gave a pianoforte recital. Her program consisted of three sonatas only, the Appassionata, Liszt's in B Minor, and Chopin's in the same key, and it would be difficult to find three sonatas of equal nobility, yet of wider contrast. Miss Heyman did complete justice to all three, and a large audience showed its appreciation in no uncertain manner.

The movement which has been started for the object of presenting a Stradivarius violin to John Saunders, leader of the Philharmonic and New Symphony Orchestras, affords undeniable testimony to the high esteem in which that excellent artist is held throughout the musical profession. The names of the committee, of which Lord Howard de Walden is president and Landon Ronald chairman, include people of eminence in all branches of the musical world from Mme. Melba to Dr. Cummings and an appeal so influentially backed can hardly fail to elicit a substantial response.

I saw a remarkable success scored one day this week at one of the Stoll houses by a soprano, who, though occupying but a humble position on the bill, so took an audience of two thousand odd by storm with her remarkable singing that she earned far and away the most insistent recall of the evening. The singer was Edna Lyall, and she made an irresistible appeal to her audience—first with an operatic excerpt and then with her fine rendering of "Come Sing to Me," in which the flexibility of her voice and freshness of her rendering proved most pleasing. Miss Lyall is a Leeds girl, and at the age of sixteen made her London debut at Bechstein Hall. Originally trained as a pianist, the remarkable quality of her voice was quickly discovered and her concert work is well known here. She has already had a great many offers from American vaudeville managers, but at present her English contracts prevent her accepting any of them. A noteworthy feature of this week's Palladium bill is the appearance of Dillon Shallard's Grand Opera Trio. Each member of the trio—Constance Balfour, William Saville and Dillon Shallard—has an established reputation as a vocalist. The "Miserere," from "Il Trovatore," the Prologue from "Pagliacci" and a trio from "Faust" served to show all three artists at their best.

A. M. STERN.

Nina Dimitrieff to Tour Here Next Season

Mme. Nina Dimitrieff, the Russian prima donna soprano, is announced for this coming season as being under the exclusive management of Messrs. Haensel & Jones. Mme. Dimitrieff has, since her first appearance at the Worcester Festival in 1910, made her way rapidly to the front. Everywhere she has sung she has met with noteworthy success. Her managers report a splendid list of engagements already booked for this coming season, including many recitals with the prominent universities.

In addition to being a thorough musician Mme. Dimitrieff is an accomplished linguist, singing in five languages and possessing a most charming and attractive personality.

Mary Garden Loses in Impresario's Suit

PARIS, July 20.—Mary Garden's appeal from a judgment for \$2,000 in favor of M. Marcus, an impresario, has been decided against her in the French courts. The suit was brought because of alleged breach of contract in 1906, when M. Marcus had engaged the prima donna for a series of appearances at \$300 a night and 35 per cent. of the gross receipts. According to the evidence, Miss Garden broke this contract to go to New York and sing for Oscar Hammerstein for \$1,200 a night.

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## ENGAGED FOR WARNERY TOUR

Theodora Sturkow Ryder, Noted Chicago Pianist, Departs for Recitals Abroad



Theodora Sturkow Ryder

Theodora Sturkow Ryder, one of the leading pianists of the Middle West, departed for Europe Wednesday aboard the *Neckar*, from Baltimore, after signing a contract in Chicago last week to appear as the assisting artist in the tour of Edmond Warnery, the French tenor. Mme. Sturkow Ryder will visit Bremen, Berlin, Paris and London, giving recitals in the last two of these cities. Her recitals in London last season attracted uncommon attention and it is likely that she will appear frequently during her forthcoming sojourn.

Toward the latter part of September Mme. Sturkow Ryder will return to America for the Warnery tour, which will occupy all of October. The remainder of her season will be devoted to recitals, a field in which she has won signal popularity, especially throughout the West, where she has appeared with practically every prominent women's musical club.

## Mme. Morrill Continues Her Teaching at Darien, Conn.

Mme. Laura E. Morrill, the New York teacher of singing, has just completed a busy winter season, in which she has been more than ordinarily successful, and has gone to Darien, Conn., where she is spending her vacation. Certain of her pupils who wish to continue their work and to prepare for important engagements have gone with Mrs. Morrill. Lillia Snelling, for the past three years with the Metropolitan Opera Company, has accompanied Mrs. Morrill and is coaching for her work next winter. Jessie Northcroft, Claire Peteter, Miss Hilbrand, Harriet Orchard are all studying regularly. Lawrence Paetzold is busily en-

gaged in preparing a repertoire with Mrs. Morrill for a concert tour in August in the West. A former pupil, Florence Chapman, has just had excellent success in concert in Lincoln, Neb.

## ATLANTA SUMMER ACTIVITY

## Organ Recitals and Faculty Concert Claim Attention

ATLANTA, GA., July 18.—Eda Bartholomew, known through the South for her splendid organ recitals, gave the following interesting program a few evenings ago: Toccata by Callaerts; tenor solo, "Save Me, O God," by Randegger, Frank Cundell; Allegretto, "Fruinor," Schumann; Barcarolle, Offenbach; "Slumber Song," Nevin; tenor solo, Recitative and Aria from the "Messiah," Handel; offertory, "Chant Bonheur," Lemare; Marche, "Funebre" and "Chant Seraphic," Guilman; tenor solo, "Gloria Te," Buzzzi-Pecchia, Postlude; March in C by Charles W. Cadman.

Another enjoyable concert was that given by the faculty of the Atlanta Conservatory to their friends and Summer students. Those appearing were Kurt Müller, piano; Georg F. Lindner, violin; Charles Sheldon, Jr., organ; Mrs. Müller, voice; Mrs. J. A. Evans, accompanist, and Sarah Adelle Eastlack, reader.

John Proctor Mills, the baritone, of Montgomery, Ala., is a soloist of the First Christian Church choir for the Summer.

Dr. Percy Starnes, the organist, is giving his regular Sunday afternoon concerts at the Auditorium to large and enthusiastic audiences.

Mrs. Janet Talcott, a dramatic reader, gave a pleasing "Evening with James Whitcomb Riley" a few evenings ago. Interspersed through the program were a number of songs, settings of his verses, among them being "Little Orphant Annie," by Parks, "There, Little Girl, Don't Cry," set to music by Alfredo Barilli, of this city, and "O Heart of Mine," by Tod Galloway. Miss Talcott was assisted by Ruth Oppenheim, soloist; A. Gérard-Thiers, accompanist, and Mrs. Boatman, who played appropriate music to two of her readings.

J. P. M.

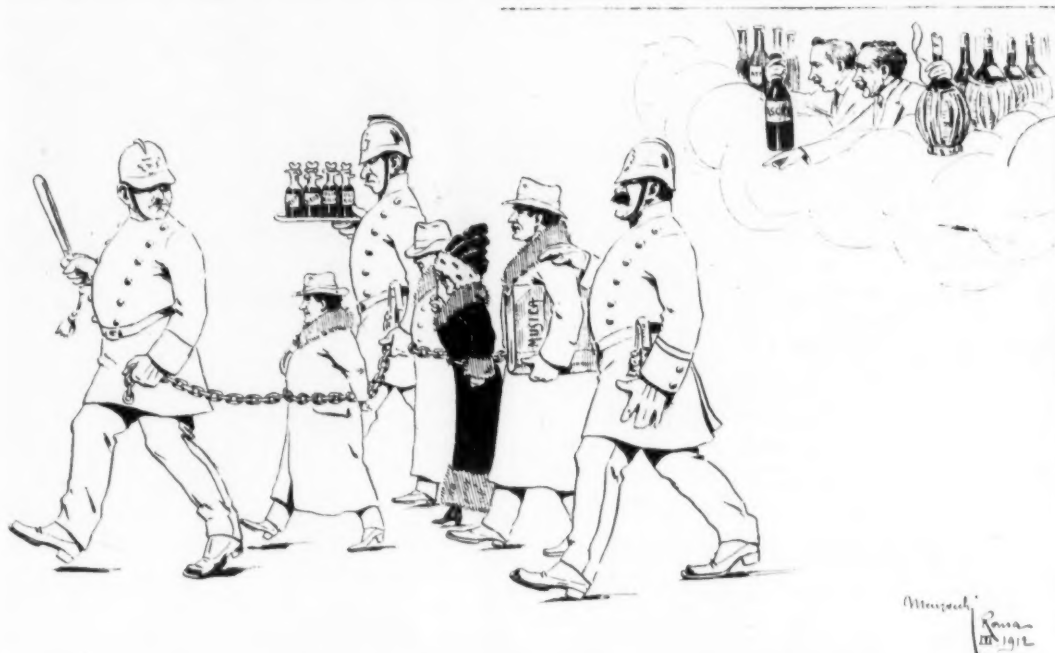
## Mildred Potter on Vacation

Mildred Potter, the contralto, who, under the management of Walter R. Anderson during the past season demonstrated her ability as a singer of the first rank, is now spending her vacation in Massachusetts, where she is preparing for her engagements for the coming winter. Among these are two in August at Columbia University, where she will sing the "Messiah" and "St. Paul," the "Messiah" and the "Golden Legend" in Nashua, N. H., September 7-8, a concert with the Minneapolis Symphony Orchestra in Minneapolis, a concert in St. Paul, and the German Mass by Traubmann on March 28 with the New York Oratorio Society.

## Greta Torpadie Wins Favor in Paris

Greta Torpadie, the talented daughter of Mme. Herver Torpadie, the New York vocal instructor, has been winning successes in Paris the past month and scored a tri-

## WHEN BONCI VIOLATED ATLANTA'S PROHIBITION LAW



One of Bonci's American Adventures Depicted by a Roman Cartoonist—The Italian Tenor Being Arrested in Atlanta for Drinking Wine in a Public Restaurant—From Left to Right the Figures, Excluding the Police Officers, Are: Mr. Bonci, Mr. Valeri, Mme. Bonci, Mr. Francini. Cartoon by Cav. Alberto Menzocchi, the Roman Broker, from a Description by the Singer

ALESSANDRO BONCI'S American adventures, while on his recent concert tours, have served to impress the singer's Italian friends with the barbarity of this country. Cav. Alberto Menzocchi, the Roman broker and a friend of Mr. Bonci, was so inspired by the latter's arrest in Atlanta, Ga., that he forthwith immortalized the event pictorially.

Atlanta has recently become a strict prohibition town. Mr. Bonci, in his extensive American travels, has frequently visited like places and so was prepared. As an Italian he is used to having a bottle of wine with his dinner and for this reason he carried with him an adequate supply. Knowing the

law he concocted an ingenious way to avoid it.

He planned that each member of his party should go to dinner and supper furnished with a labeled phial supposed to be filled with medicine. However, the house detective of the Georgian Terrace Hotel became suspicious and communicated his doubts to the police, with the result that one evening the bottles were seized and found to contain nothing but Chianti wine of the finest type. Notwithstanding the protests of the great tenor the entire party was arrested and taken to the police court, where Magistrate Karlendorf liberated the guilty ones under their solemn word that they would not in future violate the law of the State.

umph on June 16 at the Salle de Fêtes of the *Journal*, where she interpreted, among other things, "Mai," by Reynaldo Hahn, and a number of Swedish popular songs. Her clear voice, especially admired for what the French call *pose de voix*, her enunciation and the ease with which she takes her high tones, brought her the commendation of Emile Bourgeois, who for a number of years produced operas at the Opéra Comique. Mr. Bourgeois was so delighted with the young singer's work that he invited her to sing at a musicale of his pupils at his Hotel Avenue Elise Reclus. Miss Torpadie is studying acting with Mme. Pieron Danbe, who was also connected with the Opéra Comique.

## English Baritone in Recital at Long Branch

LONG BRANCH, N. J., July 20.—Glen Ellison, graduate of the Royal Academy, London, and a pupil of Ffrangcon Davies, gave a song recital at the Long Branch home of Mr. and Mrs. W. S. B. Parker on July 18.

The program was devoted exclusively to the works of English composers. Mr. Ellison proved to be a baritone with a rich, vibrant quality of tone and power of sympathetic interpretation. Lillian Drake Worden, a pupil of Alexander Lambert, showed excellent technic in her program of piano solos—"Norwegian Bridal Process-

sion," by Grieg; Chopin's Etude, op. 25, No. 1, and the Second Ballade by Homer Bartlett. Helen Gano, a pupil of George Carré, sang with fine soprano quality "I Hear You Calling Me," by Charles Marshall.

## Leon Rice Resting in Wisconsin

CHIPPewa FALLS, WIS., July 22.—Leon Rice, the New York tenor, and his talented wife, Jennie Caesar-Rice, who hails from this city, arrived here last week for a six weeks' stay at the home of Mrs. Rice's parents. Mr. and Mrs. Rice have just completed a successful season in their recitals. Mrs. Rice, who is an accomplished pianist, always assisting her husband in his work. For the third year in succession Mr. Rice has been engaged as tenor soloist of Trinity Chapel, New York. He has been asked to give a recital while on his vacation here, and though he is bent upon a complete rest this Summer it is possible that he will favor the music-lovers of Chippewa Falls before he goes East again.

One of Gustave Charpentier's new operas is to have its *première* at Monte Carlo next winter.

Charles Lecocq, the veteran French composer, has just celebrated his eighty-first birthday.

## E. M. L. MOLLENHAUER

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## SCHARWENKA AT HIS SUMMER HOME

### Pianist Getting Month's Rest at a Quiet Spot in Switzerland

European Bureau of Musical America,  
Berlin, Goltzstrasse 24,  
July 4, 1912.

The neighborhood of Fontana, where the Polish pianist, Xaver Scharwenka, spends his summers, is one of the most quiet and inviting spots in Switzerland. Among other local attractions, a quaint little cloister situated at the edge of the village affords the composer-pianist especial pleasure. As an old resident and guest of the abbey, Professor Scharwenka is often induced to play on the cloister organ to an intimate circle, including Prince Heinrich von Hohenzollern and Baron Rothschild, of Paris, both of whom are profound admirers of the composer.

Mr. Scharwenka is an early riser—which may be one of the secrets of his success. A chance tourist passing by the cloister in the still small hours of the morning might be greatly surprised to hear strains issuing from the cloister organ, invoked by none other than the famous pianist himself.

After a month's rest at Fontana, the pianist will return to his Berlin apartments to prepare for his forthcoming American tour. Mr. Scharwenka will leave for New York with his family in September.

H. E.

#### Caruso and Dr. Frank Miller

In referring to some of the noted singers who have sought advice constantly from Dr. Frank E. Miller, the throat specialist, the name of Enrico Caruso was erroneously mentioned in MUSICAL AMERICA last week.



Xaver Scharwenka, the Famous Pianist, and (to the Left) the Late Felix Mottl—This Picture Was Taken Near Fontana, Switzerland, Prof. Scharwenka's Summer Home, and Was the Last Ever Taken of Mottl

## IS STANDARDIZATION OF TONE DESIRABLE?

By W. WARREN SHAW

THE standardizing of tone from the viewpoint of imitating the sounds produced by certain artists to the end that all singers should sound like these great singers is not only physically impractical and impossible but it also represents a sum total distinctly undesirable in effect.

Physically taking into consideration, for instance, the fiber and construction of Caruso's and Melba's vibrators (vocal cords) and surrounding apparatus, the size, form and construction of the resonators, chest, throat and nasal cavities, frontal ethmoidal and sphenoidal sinuses—all tone characterizing factors to be reckoned with in any

voice—to say nothing of the size and capacity of the lungs, windpipe and respiratory muscles representing the motor power, it is hard to conceive of the possibility of making similar tones with such a variety of conditions as a physical basis.

From this standpoint alone I should as soon think of trying to make a piccolo sound like a flute, a violin like a viola or bass viol, or a cornet like a trombone or French horn. Moreover, the constitutional difference in different singers and the mental equipment as well as attitude must be considered.

The character of each voice is influenced in very considerable extent by the mental as well as the physical condition of the individual. Hence the interesting varieties of voices as well as the interesting varieties of faces.

No two voices can sound alike, any more than two faces can look alike, nor do we wish to have them so. We don't want to walk down the street and see the same shaped nose and chin, the same color of eyes, the same complexion or expression on every face we meet; no more do we want to hear the same character of voice which must needs be unnaturally and artificially produced. The logical conclusion as to the result of such working out, granting that it should be successful, is that it would amount to insufferable monotony.

We wish to see cheerful intelligent faces radiant with health and the joy of right living and hear musical expressive voices in both speech and song, and to this end the standardizing of tone construction is desirable. Analytically, the faults and defect in voices are pretty well known and have been scientifically explained, but this has not as yet served to produce a synthetic process corrective in effect of these same defects.

The tearing down and dissection has been to the satisfaction of all observers and close students of the subject; but not so

the building up; the constructive or synthetic process. When this has been satisfactorily accomplished, when unanimity of opinion should be established regarding fundamental principles pertaining to construction, when cause and effect shall be understood in direct correlation, and universality of opinion and ideas concerning effect desired shall exist, then the musical forces of the world will commence to act in accord and the wheels of the machinery for the much-to-be-desired standardizing of tone construction will be set in motion.

The standardizing of tone in effect is not, then, a desirable any more than it is a practicable or possible culmination.

The delicate structure of the lyric tenor was never intended by nature to sound like the dramatic heroic tenor of Caruso, even under full normal development. Melba's experience at the Metropolitan Opera House in New York when she essayed the Wagnerian rôle of *Brünnhilde* some years ago, resulting in a long continued vocal disability, is a matter of history. Lilli Lehmann's long line of successes in this and similar rôles is also a matter of history, but Lilli Lehmann was a natural dramatic soprano.

The normal tone character of the dramatic soprano expressing any emotion is essentially different from the normal tone character of the lyric soprano expressing the same emotion. Serious difficulties are encountered by artists who dare to ignore their physical limitation and attempt the impossible. The annals of musical history teem with records of vocal disasters of the kind mentioned. Variety of effect, then, is a physical necessity as well as artistically desirable, but this does not in any way antagonize the true fundamental principles involved in correct vocal development, nor does it antagonize the unquestionable desirability of unanimity of opinion arising from knowledge of facts in the physical phenomenon and the causes thereof.

## VACATION DAYS IN CONNECTICUT WITH DORA DE PHILIPPE



The American Operatic Prima Donna at Her Summer Home at Sound Beach

Dora de Philippe, the operatic soprano, who is shown in the above picture with her husband, Mr. Phinney, general manager of the Henry W. Savage Company, and with her favorite dog, "Sango," is enjoying a quiet vacation at Shorelands, Sound Beach, Conn. Miss de Philippe has become an enthusiastic *hausfrau* and alternates her household duties with aquatic pursuits, especially with clam digging, which is one of her favorite occupations.

#### Colorado Artists in Concert

PUEBLO, July 20.—Alice MacNutt, dramatic soprano, who recently returned from a year of voice study in Berlin and Paris, recently sang several numbers in a concert at Casa Vivienda, Col. Her offerings were arias from "Carmen" and "Samson et Dalila" and a group of songs by Woodman, Reichardt and Campbell-Tipton. Others who assisted in the artistic evening were Robert Feuerstein, a recent graduate teacher of the Pueblo Conservatory, in Chopin numbers, and Mahlon Saxton, a violinist, recently returned from Germany, in Wieniawski selections. L. J. K. F.

#### MacBurney Pupil Wins Favor

MACOMB, ILL., July 22.—A sold-out house recently greeted Vern Burnham, baritone, of the MacBurney Studios, in Chicago, who gave a program of Grieg songs in the Conservatory Auditorium, before an audience largely made up of students. He was assisted by William Lester, an accompanist of unusual capabilities. The artists were warmly received.

## GILBERT "AMERICANESQUE" HAS A FIRST HEARING

### Kaltenborn Orchestra Plays It in Central Park—Humorous Treatment of Three Negro Minstrel Tunes

A new composition for orchestra by Henry F. Gilbert entitled "Americanesque," was played at the Mall, Central Park, New York, on the evening of Tuesday, July 16, under the direction of Franz Kaltenborn. The composer calls the work "a symphonic and humorous treatment of three old-time negro minstrel tunes, 'Zip Coon,' 'Dearest Mae' and 'Rosa Lee or Don't Be Foolish, Joe.'"

The work was heard in New York for the first time on this occasion. Mr. Gilbert, who some time ago emerged from French ultra-modernism and the Celtic twilight, has, of late years, devoted himself to the making of music that can honestly be called American. His most notable achievement in this direction is probably his "Comedy Overture on Negro Themes," which has been heard with the Boston Symphony Orchestra and elsewhere.

The "Americanesque" is a more informal work, giving the impression, however, of an extended binary form, the slower middle part being a very exquisitely harmonized and orchestrated series of transmutations of "Dearest Mae," in which beautiful use is made of the horn quartet. The harmonization is carried as far as the law allows with so simple a tune, and while it sounds extraordinarily rich it cannot be said to sound strained. The composer has managed the familiar melody with genuine poetical effect. The sections which precede and follow it are in a distinctly vivacious and humorous vein, with "Zip Coon" finding its way into the lowest register of the orchestra, where the double basses and bassoons hold sway.

The work should produce an invigorating and jollifying effect, interesting the trained musical mind while pleasing the casual listener. The Central Park orchestras, however, are not allowed sufficient rehearsals, and the musicians were too evidently unfamiliar with the composition to play it as if they were at home in it. Hence much of its effect was lost, despite the efforts of the conductor to get the most out of it. It should be heard again with adequate rehearsals.

Many of the smaller Italian cities are to hear "The Girl of the Golden West" next season for the first time.



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## W.W. HINSHAW

The Distinguished Baritone  
of the Metropolitan  
Opera House



—Photo (C) Mishkin

Mr. Hinshaw Scored Tremendous Success in the "Ring" Festival at Graz, Austria, in the rôles of "Wotan," "Gunther" and "Der Wanderer."

The Wotan of William Hinshaw was impressive in every way, especially in appearance. His vivid and original portrayal was constantly in evidence and his beautiful, full voice was at its best. His Wotan, histrionically and vocally, was of equal merit in the performance of the "Walküre," which was one of the most notable operatic events of the season.—*Grazer Volksblatt*, July 1, 1912.

Mr. Hinshaw sang Wotan for the first time. The excellent musical performance was a proof of his great talents. His interpretation was well thought out and the artist displayed absolute and intimate knowledge of the traditions of Bayreuth. Mr. Hinshaw has a great future.—*Grazer Tageblatt*, July 1, 1912.

William Hinshaw sang the Wanderer with beautiful, noble and manly voice, which rose in the climaxes to its full dramatic power.—*Grazer Tageblatt*, June 24, 1912.

An interesting guest, William Hinshaw, of the New York Metropolitan, sang the rôle of the Wanderer. He is said to have sung this rôle for the first time in German, and he succeeded so well that every word was intelligible; his voice is beautiful, of great carrying quality and expressiveness.—*Grazer Volksblatt*, June 24, 1912.

Mr. Hinshaw from New York sang the Wanderer with even voice of powerful range and he interpreted the songs of the god in a noble and distinguished manner.—*Montags Zeitung*.

William Hinshaw sang the Wanderer (it is said for the first time in German). Nevertheless, his treatment of the text was of agreeable clearness; his voice is a powerful, carrying baritone, excellently trained.—*Grazer Tagespost*, June 24, 1912.

Mr. Hinshaw sang the rôle of Gunther. His distinguished appearance and intelligent interpretation, as well as his noble tone quality and clear enunciation, made an excellent impression. Mr. Hinshaw has very strong qualities.—*Grazer Tageblatt*, June 26, 1912.

William Hinshaw, who sang the rôle of Gunther, was able to interest the musicians in the audience by his extraordinarily correct musical interpretation. His gigantic figure stood out against the others in high relief.—*Tagespost*, June 26, 1912.

William Hinshaw pleased in the rôle of Gunther. His fine, manly appearance, his even, broadly flowing, resonant baritone, very carefully trained, made a decidedly favorable impression.—*Arbeiterwille*, June 27, 1912.

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## GIDEON PARTY GIVES ROME CONCERT

Impressive Program of Sacred and  
Profane Music Under Ameri-  
can Auspices

ROME, July 10.—The Gideon Tour gave its annual concert, with the assistance of a quartet of soloists from the Sistine Chapel, at the Hotel Majestic here, on July 5. In addition to the leaders of the party, Dr. A. Gideon, of Colorado, and Henry L. Gideon, of Boston, there were present representatives from nearly every State in the American Union, besides a number of Romans and other Italians.

As a preparation for each of the two divisions of the program, Mr. Gideon commented briefly upon the composers represented and their individual traits. He laid especial stress on the beauty and simplicity of the Gregorian chant and called attention to its use by Palestrina as the basis of his whole system.

Unquestionably the quartet did its noblest work in the Palestrina "Adoramus Te," a style of music to which Roman church singers are accustomed from childhood. But the number that gave most delight to the audience was the familiar old Bach-Gounod "Ave Maria," sung by Prof. Alessandro Gabrielli, the soprano. Strange effect that—a pure, free soprano voice issuing from a virile, splendidly developed man.

The closing number, "Ingemico," from Gounod's "Mors et Vita," had to be repeated. Whatever objection may be urged



Luigi Gentili, Contralto, on right, and Henry L. Gideon

against the artificial quality of the male soprano and the male contralto as solo voices, it cannot be gainsaid that in an ensemble these voices are of a richness and fullness not to be imagined by those who have never heard the effect. Prof. Luigi Gentili was the contralto soloist.

The Brothers Gideon, with their "band," left Rome on July 8 for Florence. After visiting Venice, Milan, and several points in Switzerland, they will divide forces, one section going to Paris and the other to Munich and Bayreuth. Seats have already been secured for the first performance of "Don Giovanni" in Munich and for one performance of "Parsifal" in Bayreuth. The entire party sails for Montreal, on August 15, from Liverpool.

### Marie Stoddart and Jacobs Quartet in Concert

A concert was given by Marie Stoddart, soprano, and the Max Jacobs String Quartet on Friday evening, July 19, at the Stony Brook Auditorium, in the series of music festivals which are given there weekly. The quartet was heard in Haydn's "Theme and Variations" from the C Major Quartet; a "Pantomime" by Mozart, the Boccherini Minuet, Tchaikowsky's Andante Cantabile, op. 11, and a Russian Dance by the three Russian composers, Sokolow-Glazounow-Liadow. A strong impression of splendid ensemble work was created. Mr. Jacobs

also appeared in solos, playing the familiar Drdla Serenade, Rehfeldt's Spanish Dance and Kreisler's "Caprice Viennois" and "Liebesfreud." He was compelled to add an extra to his list. Miss Stoddart displayed a brilliant voice in dell'Acqua's "Vilanelle" and a group of songs, MacDowell's "My Jean," Haydn's "Mermaid's Song" and Victor Harris's "Hills o' Skye," in all of which she was received with enthusiasm. Later she sang the Bach-Gounod "Ave Maria" with violin and cello obbligato, again winning applause. Robert Gayler supplied the accompaniments with good effect. The quartet closed the program with a stirring reading of Dvorak's Quartet, op. 96.

## GRACE DAVIS, SOPRANO, TO RESUME CONCERTS

New York Artist Prepared for an Active  
Season—Many Rôles in Oratorio  
at Her Command

A singer who will return to the concert field next season is Grace Davis, soprano, who will be heard under the management of Fred. O. Renard, of New York. Miss Davis has sung in concert and oratorio with much success and is well equipped to continue the work in which she was formerly heard. Her teachers have been Clara Doole King, Victor Harris and, most recently, Walter S. Young. She also took a special course in oratorio with William Shakespeare, in London.

For several years Miss Davis held the post of solo soprano at Holy Trinity Church, Brooklyn, a church which has had notable musical services under the direc-



—Photo by Mishkin

Grace Davis, Soprano, Who Is to Return to the Concert Field

tion of such men as Dudley Buck and Samuel A. Baldwin. She has appeared in many cities in the United States and has a large repertoire at her command. Among the oratorios which she sings are Mendelssohn's "Elijah" and "St. Paul," Haydn's "Creation" and "Hymn of Praise," Handel's "Messiah," Gounod's "Redemption" and the motet "Gallia," Cowen's "Rose Maiden," Saint-Saëns's "Christmas Oratorio" and Goring-Thomas's "The Swan and the Skylark." She also has a large list of songs and arias ranging from Handel's "O Had I Jubal's Lyre," "O Sleep, Why Dost Thou Leave Me?" and Dr. Arne's "The Lass with the Delicate Air" to the "Ave Maria" from Bruch's "Cross of Fire" and the "Vissi d'Arte" from Puccini's "Tosca." Richard Strauss's Serenade, Reynaldo Hahn's "Were My Song with Wings Provided" and American songs by MacDowell, Rumme, Victor Harris, Macfadyen, Mark Andrews and R. Huntington Woodman also occupy a prominent place in her repertoire.

### Gave Concerts on Honeymoon Trip

CHICAGO, July 22.—After a honeymoon trip through the Pacific States and Canada which lasted a month, Thomas MacBurney is back in his studio in the Fine Arts conducting his Summer vocal courses. The present Mrs. MacBurney was formerly Elsa Fern Smith, herself a musician of some note in the concert field. On their recent trip the MacBurneys gave joint recitals in Hollywood and Beverly Hills, Cal. N. DE V.

Edward F. Johnston, who has been engaged to give a series of twelve organ recitals during the Cornell Summer Session, played the following programs on July 9 and 11: Toccata and Fugue in D Minor, Bach; Elegie, Massenet; Prelude to "Lohengrin," Wagner; Autumn (new MS.), Johnston; March from "Aida," Verdi; Prelude and Fugue in E Minor, Bach; Meditation from "Thais," Massenet; Jubilate Deo, Silver; Evensong, Johnston; Berceuse No. 2 and Processional March, Kinder.



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## VERA BARSTOW

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A. E. Hobson, president of the Meriden, Conn., Philharmonic Orchestra, sailed for Europe on the *Mauretania* on July 24 for a six weeks' trip. This is his second trip abroad this year.

Plans are being made for the first annual sängerfest of the East Wisconsin Sängerbund of Lutheran Men's Choirs, to be held in Sheboygan, Wis., July 28. The societies from Manitowoc, Newton and other surrounding cities will take part.

Herbert Jenny, of Milwaukee, has been graduated from the New England Conservatory of Music, Boston, and is now connected with the school of music of David Baler College, Brownwood, Tex., where he has taken the post of director.

Two scholarships valued at \$100 each, are offered to Pennsylvanians by the Ithaca Conservatory of Music. The scholarships are competitive. George C. Williams, general manager of the Ithaca Conservatory of Music, is in charge of the competition.

William Busey, organist and choir director of Harlem Park Methodist Episcopal Church, Baltimore, is arranging elaborate musical services for next season. William Chenoweth, of the European Conservatory of Music, is to be one of the tenor soloists.

The Lakeside Methodist Church at Pine Bluff, Ark., gave an organ recital on July 16, presenting Charles Galloway, of St. Louis. The house was well filled and Mr. Galloway's numbers covered a wide range and satisfied the most critical of his hearers.

The Fiddlers' Club, an organization of veteran violinists, recently held its annual reunion in Providence. There were 100 members present from Providence, New Bedford, Boston and Woonsocket. Several of the veterans played tunes of olden times to the delight of the old musicians and their friends.

Beatrice Hyde, a soloist in the soprano rôles of musical works presented by oratorio societies in the Middle West, was married on July 10 to Ralph Booth, tenor and choir director of Salida, Col., at her home city, Florence, Col. Miss Hyde has been soloist at the Florence Baptist Church during the last year.

A new song from the pen of Ruth G. Plummer of Atlanta, Ga., was recently given its first public presentation from manuscript. The composition is melodious and musicianly. Miss Plummer is past seventy, but is still active in the art of composition. "To-morrow Will Never Come" is the title of the song.

Frederick Goodwin has resigned from his position as supervisor of music in the public schools of Westfield, Mass., and also from his post as the head of the music department in the Westfield State Normal School. For two years Mr. Goodwin has also been director of the choir in the Methodist Church of that place.

The series of recitals in Washington, D. C., by the pupils of Mrs. Susanne Oldberg was concluded with the appearance of Cornelia Lyne, who gave a program of vocal numbers by Wagner, Tschalkowsky, Beethoven, and Brahms. Mme. Oldberg's accompaniment at the piano added much to the interpretation of the compositions.

Beatrice McCandless, soprano of St. Alban's P. E. Choir, of Florence, Col., who also acted as organist and choir director for several years, was married on July 8 to Lieutenant Hugo Frankenburger, U. S. N. The singer will in the future be associated with the musical life of Washington, D. C., where she achieved success last winter.

The July meeting of the Tuesday Afternoon Club, Bridgeport, Conn., introduced an interesting musical program by Hazel Wilcox, Ruth Lathrop, Mrs. F. A. Sumner, Ruth Fowler, and Bertha Beach. The numbers included the "Banjo Song" of Sidney Homer, Debussy's "Arabesque" and "Lullaby of the Stars," by Bertha Rhodes, a Western composer.

Mortimer Browning, organist of the East Baltimore Station M. E. Church, gave an organ recital preceding the services last Sunday evening. The program consisted of "The War March of the Priests" by Mendelssohn; Adagio from Fifth Sonata, Guilman; Andantino, Lemare, and March Romaine, Gounod. Mrs. C. T. Scudder assisted as soprano soloist.

The Energetic Club, of Washington, D. C., composed of pupils of Charlotte Gardner Lippitt, held its last meeting for the season on July 10. The program was ambitious. Those taking part were Miss Imhoff, Margaret Stephens, Elsie Weaver, Grace Seely, Miss Pullman, Mmes. Knusi, Turner, Tucker and Wilbur, Messrs. Young, Comer and Lickey.

Mrs. Frederick A. Burr recently introduced fifteen of her pupils in a program of piano numbers at Fairfield, Conn. Among those who took part were Elizabeth Van Ness, Louise Bowden, Catherine Bowden, Helen Taylor, Frances Pease, Helen Prentice, Martha Hull, Alma Brotherton, Esther Wade, Blanche Wade, Helen Connors, Miss Bulkley, Joseph Burr, James Fox and Theodore Burr.

Musicians from the leading American symphony orchestras make up the personnel

## SPLENDID CONCERT BY CHAUTAUQUA FACULTY

Program Presented by Six Artists of Note and Orchestra Under Alfred Hallam's Direction

CHAUTAUQUA, July 20.—Chautauqua music lovers were provided with a rare musical treat in the form of a concert on Monday evening by the members of the faculty of the Chautauqua Summer Music Schools, Frank Croxton, Chas. Washburn, Sol Marcosson, Ernest Hutcheson, Austin Conradi and Henry B. Vincent. The program was opened by the orchestra under the baton of Alfred Hallam, their offering being a Gavotte by Gluck and a Minuet from Handel's "Berenice," both of which were played with careful attention to expression, tone and ensemble. Charles Washburn followed the orchestra with an aria from Handel's "Berenice," which he sang in a truly artistic way. The three "Bandanna Ballads," by Sidney Homer, were equally well done. Henry B. Vincent, resident organist, was down on the program for the "Tannhäuser" Overture, but, owing to the condition of the organ, which is undergoing repairs he was obliged to substitute Alden's "Sandman" and Widor's "Toccata." The numbers were much enjoyed and Mr. Vincent gave good proof of his mastery of the organ.

Frank Croxton, the American basso, offered two numbers with orchestral accompaniment, and won the audience with his inimitable art. His selections were "It Is Enough," from Mendelssohn's "Elijah," and the "Evening Star," from "Tannhäuser," both of which he sang in a faultless way, with excellent support from the orchestra under the direction of Mr. Hallam.

Sol Marcosson, the violinist, played the "Preislied" from "Die Meistersinger" and "Scene de la Czarda," by Hubay, and he was recalled again and again.

Ernest Hutcheson, the pianist, gave two numbers a "Polish Song" and the Polonaise in A Flat, by Chopin. The first number was well received and the Polonaise was played in a majestic and musicianly style. Austin Conradi, in Dohnanyi's Capriccio in B Minor, completely charmed his audience with the excellence of his pianism.

The regular Wednesday afternoon concert was heard by one of the largest audiences of the season. The soloists for July, with the Chautauqua Orchestra, Choir and Sol Marcosson, violinist, presented the program. The orchestra opened the program with the march from "Tannhäuser." The closing number, also played by the organization, was an Air de Ballet by Gustave Hille. The choir sang Faning's "Song

nel of the Metropolitan Orchestra on the Hudson River Day Line under the direction of Martin van Praag. The programs for the week ending July 20 included the March from "Le Prophète," a selection from "Mignon," the "Dance of the Hours" from "Gioconda" and the Bridal Chorus from "Lohengrin."

Harold A. Lament, of Pittsfield, Mass., has come into possession of a Maggini violin which he purchased from Carlos Curti, formerly the orchestra leader at the Waldorf-Astoria, New York, who gave up a musical career on account of illness. Mr. Lament is said to have paid \$1,500 for the violin, which he played for the first time in a recital at the studio of David Roberts in North Adams, Mass.

The first reception of the Chautauqua, N. Y., Music Club introduced the following program: "Elfin Dance," MacDowell, Annette Gill; Cavatina, Raff, Chas. Lowry; "The Birthday," Cowen, Mrs. F. H. Blankenship; Caprice, Paderewski, Miss Hamburger; "The Willow Song," Old English; "Had a Horse," Korbray; "Off for Philadelphia," Old English, Frank Croxton; Romance in F Sharp, Schumann, Ballade in A Flat, Chopin, Ernst Hutcheson.

Several Portland, Ore., musicians are being heard at the Chautauqua meetings at Gladstone Park, near that city. Mrs. Pauline Miller Chapman is gaining many friends there and has appeared on several programs. Lina Linehan, one of the recent soloists, pleased the audiences with her vocal selections and on July 16 a chorus of fifty women rendered special music under the able direction of Mrs. Rose Courson Reed.

Emma Thursby, the New York vocal teacher, has decided to remain in America this summer, and she will devote part of her vacation to visiting at Newport and Bar Harbor. Miss Thursby will return to

of the Vikings" and the Ladies' Chorus appeared in "Ebb and Flow," by King, singing at all times with excellent expression and dynamic contrast.

William H. Padgin, the tenor, sang "How's My Boy," Homer, and "Sigh No More, Ladies," Stevens. Mr. Padgin proved that he is the possessor of a splendid voice, excellent enunciation and a thorough knowledge of the works which he presents. Rose Bryant sang in a most artistic way the Goring-Thomas "My Heart Is Weary." Mrs. H. H. A. Beach's "Ecstasy" was sung by Harriet Bawden, and this number was one of the fine things of the afternoon's program. The obligato was satisfactorily played by Mr. Sokalove, of the orchestra. Edmund A. Jahn, basso, sang two numbers, "None But a Lonely Heart," Tschalkowsky, and "Victorious" by Carissimi in a splendid fashion. The quartet sang a setting for four voices of the Sextet from "Lucia." The work of Frederick Shattuck at the piano left nothing to be desired.

Ernest Hutcheson, the pianist, on July 15 began his series of Wagner readings with illustrations at the piano. Mr. Hutcheson opened his lectures with a few remarks about Richard Wagner and his method of composition, explaining the "leit motif." He then began with the "Rheingold," and told the story of the music drama giving as he reached each character or incident the appropriate music as an illustration. Mr. Hutcheson at all times kept his audience deeply interested.

The first of the series of oratorio productions for the season occurred on Friday evening when the orchestra, choir and July soloists, with Frederick Shattuck, pianist, and Henry B. Vincent, organist under the direction of Alfred Hallam, presented Haydn's "The Seasons." Only two parts of the work were given, "Spring" and "Summer." The work of the combined forces, under the baton of Mr. Hallam, was most satisfying. The chorus had been rehearsing only three weeks, but they sang the music extremely well. The soloists all sang with a positive understanding of the traditional presentation of the "Seasons."

## Croxton Quartet for "Messiah" with Chicago Apollo Club

Among the engagements which Marc Lagen has arranged for the coming season of the Frank Croxton Quartet is an appearance with the Apollo Club of Chicago in "The Messiah," a tribute to the excellent work of this vocal organization last year.

## Symphony Orchestra for Springfield

SPRINGFIELD, MASS., July 20.—Springfield may have a symphony orchestra next season if the plans of A. Cornellison, leader of the Holland Trio at the Kimball Hotel, are carried out. Mr. Cornellison is aided in the project by William Meder, of New York, who is said to represent interests willing to back the enterprise, provided that

New York in October to resume her studio work. Her pupil, Marta Wittkowska, has been appearing in London, and another of her pupils, Meta Reddish, is visiting at her home in Le Roy, N. Y., after singing in Italy for the last two seasons.

Jesse Carver Bodermann, a singer of New York, formerly of Detroit, Mich., has filed suit in Muncie, Ind., for divorce from Johannes Bodermann, who recently left New York for his home in Germany. She also demands \$5,000 alimony. The principal allegation is failure to provide. The couple met in Berlin, where Mrs. Bodermann was studying music, and were married February 9, 1910, at the home of the bride's parents in Winchester, near Muncie, Bodermann having followed her to this country.

The senior choir of St. Michael's Catholic Church, Baltimore, had an enjoyable outing recently when an attractive musical program for male, female and mixed voices was sung under the able direction of Charles F. Mutter, the choir director and organist. The choir is composed of forty-five voices and Mr. Mutter is arranging for elaborate musical services at the church beginning in September. Mr. Mutter, who is music critic of the Baltimore *Journal*, has composed a number of masses, as well as works for piano, organ and strings.

Sol Marcosson gave the first of his series of lectures at Chautauqua on "Old Masters and Violin Makers." With the assistance of Austin Conradi and a string quartet from the Chautauqua Orchestra, he presented the following interesting program: "Filles d'Espagne," Corelli; Chaconne for violin alone, Bach; Largo, Handel; Aria, Matheson; Minuet and Gavotte, Veracini; Minuet in D Major, Mozart; Air for the G string, Bach. Mr. Conradi's numbers were four Chopin numbers, the Preludes in C Major and F Sharp Minor and two Etudes in G Flat and C Minor.

public support is forthcoming. The idea is to use local musicians for half the orchestra and to import the remainder from New York and Boston. Mr. Cornellison suggests engaging a conductor of established reputation. Two concerts are to be given each week during the season, and soloists are to be engaged for special occasions. The success of the project depends upon the extent to which local music lovers lend their aid with subscriptions. W. E. C.

## Clef Quartet Concert at Washington Chautauqua

WASHINGTON, D. C., July 23.—Musical Washington is centering its attention in the Chautauqua at Washington Grove, where the best of local talent is offering excellent programs. One of the events of interest was the concert given by the Clef Quartet, consisting of Mrs. Samuel Gusack, first violin; Frank Howard, second violin; Lillian Milovich, viola, and George Mitchell, cello. These musicians were assisted by Florence Noack, soprano; John Waters, baritone, and Gertrude Schwannecke, pianist. Mr. and Mrs. Otto T. Simon have been enjoying the musical season in London. Mr. Simon is selecting some compositions for the Motet Choir, of which he is director, to be presented here next winter.

## Titled American Girl a Composer of Operetta

BERLIN, July 20.—Baroness Caritt von Horst, an American girl, the daughter of D. J. Partelle, formerly United States Consul at Coburg, has just composed the score of an operetta, "The Gypsy Girl," which those who have heard it say contains many delightful melodies. The Baroness has composed numerous musical pieces, and, with her husband, is founder of the Coburg Royal Opera School. Her father is the owner of one of the finest collections of old violins in the world.

Daniela von Bülow, daughter of Cosima Wagner by her first husband, Hans von Bülow, and her husband, Privy Councillor Tode, of Berlin, have just been divorced after twenty-six years of married life.

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## "SANS GÊNE" AS OPERA, VERDI'S IDEA

How the Possibility of Setting Sardou's Comedy to Music Was First Suggested to Giordano—Music of Opera Which Will Have Its Première at Metropolitan Described by Its Composer—A Singing Napoleon

Bureau of Musical America,  
8 Via St. Maria, Fulcorina,  
Milan, July 9, 1913.

UMBERTO GIORDANO consented the other day to give MUSICAL AMERICA'S representative an idea of the origin and contents of his new opera, "Madame Sans Gêne," which, as recently announced, is to be given its first hearing at the Metropolitan Opera House in New York. The idea of the opera, it seems, originated with Verdi.

"One day, at the Hotel Milan," said Giordano, "Verdi surprised me by saying suddenly 'Why don't you do "Madame Sans Gêne"?"

"But, Maestro," I exclaimed, "with Napoleon in it?" It seemed to me exceedingly incongruous to represent Napoleon as a singer.

"But, why shouldn't he sing?" queried Verdi. "Did you know him? Do the people who frequent the theater know him? Of course, one could never imagine a Napoleon advancing to the footlights with his hand on his heart singing a love song. But a Napoleon treated with dramatic force might well figure in opera. Furthermore, I believe that any subject can be adapted to music. The contrary is a false theory. The essential thing is to find the correct manner."

"Notwithstanding this suggestion of the great Verdi I did not seriously consider 'Madame Sans Gêne' at that time. Several years later Sardou, in Paris, read me his libretto, 'La Festa del Nilo' (Feast of the Nile) and it produced a vivid impression on me. I decided to accept it, but when Sardou died the absence of his fascinating personality left me without inspiration and I ended by abandoning the libretto entirely, in spite of the fact that I had already written several pages of the score.

"About two years ago, in Paris, I saw Sardou's comedy, 'Madame Sans Gêne,' at the Théâtre Rejane, and again was profoundly impressed. Renato Simone shared my enthusiasm and we agreed to work together. Thus the opera had its inception.

### Opera in Three Acts

"'Madame Sans Gêne' is in three acts, one less than the comedy. The third and fourth acts have been combined into one. We have striven to retain the comedy of the original as well as the dramatic element.

"The first act, of course, takes place in the laundry of *Madame Sans Gêne* and is full of lively movement. The French Revolution furnishes a colorful background. I have utilized the popular French melodies of the time and have developed them in the orchestra. For instance, the theme of the 'Marseillaise' enters in the final scene between *Catherine* and *Lefebvre*. First the motive is heard in the orchestra, played with muted strings; little by little it develops until it becomes a triumphal outburst at the passing of the soldiers, with *Lefebvre* and chorus.

"The second act is entirely different in structure and development. I have tried to convey the idea of the epoch musically. The period is seventeen years after the

first act. Comedy prevails largely here and the music is light and playful.

"In the third act the music becomes dramatic again and culminates in the great duet of *Napoleon* and *Madame Sans Gêne*. The incident where *Napoleon* gives his sword to *Neipperg* is full of passion and dramatic force. *Napoleon* is seen only in the third act, but the orchestra all the time plays *Napoleon*, sings *Napoleon* and expresses his thoughts and emotions.

### Giordano's Inspiration

"To what school does my opera belong? To none. I have merely given liberal sway to my imagination and followed my instinct.



Umberto Giordano, Composer of "Madame Sans Gêne," for the First Performance of Which He Will Come to America Next Season

I have asked inspiration only from my beautiful Lake Maggiore.

"My publisher, Signor Sonzogno, and Signor Gatti-Casazza have agreed to stage the work for the first time anywhere in January of next year at the Metropolitan and the principal interpreters will be Geroldine Farrar, as *Catherine*; Caruso, as *Lefebvre*, and Amato, as *Napoleon*. Other parts of some importance are *Neipperg* and *Fouché*. Immediately after the Metropolitan has produced it, under Toscanini's musical direction, the opera will be given by Director Henry Russell, of the Boston Opera Company, and Andreas Dippel, of the Chicago company. We shall have it performed at the Scala and the Costanzi during the carnival of 1914."

Giordano will attend the rehearsals and the première of "Madame Sans Gêne" at the Metropolitan.

The opera, "Il Santo," by Pacchierotti, is completed and will be presented next Fall at the Comunale of Bologna, together with "Tristan und Isolde" (with the tenor, Ferrari-Fontani) and Verdi's "Don Carlos." "Il Santo" relates a tragic event in Rome in the eighteenth century. A priest,

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"A Lover's Quarrel" was originally produced at the Metropolitan Opera House, Philadelphia, on Feb. 28, 1912, by the Chicago-Philadelphia Grand Opera Co., and was a tremendous success. For terms, dates and full particulars, address

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famous for his sanctity, allows himself to be swayed by passion and destroys the happiness of his own brother, whose wife he loves.

The program for the Lyric Theater next Fall has been definitely fixed. The operas to be presented are: "Adrienne Lecouvreur," Cilla; "Marcella," Giordano; "Cavalleria Rusticana," Mascagni; "Cinghiale," Seppilli; "Radda," Orefice, and "Du Barry," Camussi. Maestro Armani will direct the orchestra.

Among foreigners who are making an enviable place for themselves in Italy is Paul Allen of Boston, who will see the first production of his work, "Il Filtro," at the Politeama in Genoa this season. Lucile Lawrence, pupil of Mme. Arkel, has had such a fine success at Cremona, in the "Fanciulla del West," that we are led to expect great things of her. She has beauty of face and figure as well as talent. Viola Tree (now Mrs. Alan Parsons), who also is a pupil of Mme. Arkel, will resume her operatic work in Milan in the Fall.

### Program of La Scala

The operas definitely selected for the coming season at La Scala are Verdi's "Don Carlos," Laparra's "Habañera," Wagner's "Lohengrin," Strauss's "Salome" and Puccini's "Fanciulla del West." If certain obstacles can be removed it is also probable that "L'Amore di Tre Re," by Montemezzi, libretto by Sem Benelli, will be given, as well as Bizet's "Carmen" and Weber's "Oberon." The season will open with "Don Carlos." At the Dal Verme the operas will include "Tosca," "Traviata," "Robert the Devil," "Andrea Chenier" and "Fishers of Pearls."

The house of Sonzogno has accepted an opera by Luigi Ferrari-Trecate entitled "Pierozzo" and has given this youthful composer orders for another to be ready in two years. This young man, pupil of Mascagni, has made a name for himself. He composed an operetta at the age of fifteen and achieved success with it and at nineteen wrote another with equally happy results. He has been organist at Valle di Pompei now for three years.

A. PONCHIELLI

### Boston Conservatory Teacher at His Summer Camp

Boston, July 22.—F. Addison Porter, head of the normal department at the New England Conservatory of Music, is spending his vacation with his family at his Summer camp near Unity, Me.

### BALTIMORE MUSICIANS PLAN SPRING FESTIVAL

Committee Organized to Arrange for Three Days of Concerts Next Season

BALTIMORE, July 22.—The Oratorio Society of Baltimore, Joseph Pache conductor, is planning to give a three days' musical festival in April or May instead of the usual annual concerts by the society. The festival will be similar to those given in Cincinnati, Worcester and other cities every season.

David S. Melamet, director of the Arion Singing Society and the Musical Art Club, will cooperate in the festival and his "Columbus" cantata will be one of the principal numbers presented. Other choral works to be given will include Pierné's "Children's Crusade" and Novotzki's "Quo Vadis." The Philadelphia Orchestra, Leopold Stokowski conductor, will be engaged and the soloists will be artists of international reputation.

The project was introduced and fostered by Mr. Pache, who brought his idea before a body of prominent citizens at a meeting held at the home of William B. Hurst. A committee was formed, of which Mr. Hurst is chairman, to put the plan into execution. A special effort is being made at present to organize a committee of one hundred representative men, who will act as sponsors for the undertaking. While no doubt is felt as to the financial success of the festival it was deemed best to create a guarantee fund as a provision against contingencies. None of the subscribers will be responsible for more than \$25. A number of important new compositions will be given at the festival. W. J. R.

### Fifty Appearances Next Season for Zoellner Quartet

For the coming season Marc Lagen has booked fifty engagements for the Zoellner Quartet. This talented family came to America last March practically unknown, and the bookings for next season are a result of the fine impression made in its tour last Spring.

Alexander Heinemann has been decorated with the Prussian Order of the Crown in the fourth class in recognition of what he has done in behalf of the German *Lied* in this country.

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## TOO MUCH SPEED IN PIANO MUSIC TO-DAY

Scharwenka Says Concert Artists Are Too Anxious to Catch "Night Express"

[Autobiographical Sketch Written for "Musical America" by XAVER SCHARWENKA]

I WAS born—much against my wishes—in Santer, Posen, January 6, 1850. My father was an architect. My mother was a most charming woman. The only one sharing the honor of possessing such a mother with me is my brother, who, notwithstanding the fact that he became a musician, has remained a respectable man.

Aside from our dreaded piano lessons, our childhood was spent in bliss and contentment. During these lessons an unusually long islam reed bâton played by far the most important rôle! In 1865 our family moved to Berlin. My brother seemed doomed for the medical profession, and I had intended to adopt the same profession. However, in order to avoid competition in the family I devoted myself zealously to the study of music. My brother, having a pronounced imitative talent, decided to follow my example—in order to circumvent outside competition. So I betook myself to the master, Theodor Kullak, who was at that time the most expensive teacher in Berlin, and profited much by his able instruction. Richard Wuerst initiated me into the secrets of counterpoint and fugue. My Berlin début was made in 1869; by 1877 I had given concerts in every European country.

The greatest event of my life occurred in the same year (1877) when I entered the state of holy wedlock. Four of my greatest works appeared thereupon in rapid succession: Op. 1, Lucie, a talented painter; Op. 2, Zenaide, a gifted writer; Op. 3, Isolde, a pupil of her father's, of exceptional musical ability, and "last but not least," Philipp, who adopted the legal profession.

Aside from these *chef d'œuvres*, I composed a great number of works whose contents were purely musical. Among them are the opera "Mataswintha"; a piano quartet, two trios, a violin sonata, a violoncello sonata, two piano sonatas, three piano concertos, songs, cantatas and numerous additional piano works.

In 1881 I established the Scharwenka Conservatory, which was later combined with the Klindworth School. After a residence of seven years in New York I returned rich—in experience—to Berlin, resuming my connection with the Conservatory, which became one of the most flourishing of musical institutions in Germany.

THE above flashlight was taken at Bayreuth in a funny and original little restaurant called "Die Eule" (The Owl), where the artists are fond of gathering. Among those in the picture are: (1) Mme. Schumann-Heink, (2) Walter Soomer, formerly the leading German baritone of the Metropolitan Opera House, and who is now coaching William W. Hinshaw in the rôle of *Hans Sachs*; (3) Siegfried Wagner (unfortunately, with his head turned away); (4) William Hinshaw, of the Metropolitan; (5) Jacques Urlus, who will be with the Metropolitan next Winter; (6) Mr. Kirchoff, the tenor; (7) Ottilie Metzger, (8) Mme. Soomer, (9) Conductor Bender, (10) Mrs. Hinshaw. Mr. Hinshaw sends enthusiastic greetings from abroad and finds Bayreuth especially interesting.

ishing of musical institutions in Germany.

In 1882 I was appointed court pianist to his Majesty, the King of Austria-Hungary.

Pianists of to-day play much faster than formerly—probably on account of their haste to catch the "night express" which is to bear them to the scene of their next triumph. This manner of concertizing was never a passion with me.

### Pugilistic Tenor Sues Hammerstein

LONDON, July 19.—Serge Samco, a tenor, has sued Oscar Hammerstein for \$500 for breach of contract and \$200 for two weeks' salary in connection with an engagement at the London Opera House. Mr. Hammerstein in his defense declares that the tenor was nervous, seemed to have no memory for his music and that his exits were "shambling like those of a drunken man." Hence he did not allow him to appear. The tenor admitted having thrashed Director Gunsbourg, of the Monte Carlo

Opera, but denied that he had threatened to thrash Mr. Hammerstein in the same way. The case was adjourned.

LONDON, July 22.—Serge Zamco to-day received a verdict of \$210 and costs against Hammerstein for breach of contract.

### Ernest Schelling Ill After Serious Operation

A cable despatch from Geneva, received in New York last week, reported that Ernest Schelling, the American pianist, was seriously ill after an operation for appendicitis at Lausanne. He had just bought a splendid chateau near Geneva and had started entertaining when he was taken ill. His wife is staying in the hospital with him. Paderewski, the pianist, who lives nearby, and who was formerly a teacher of the American pianist, makes hourly inquiries as to Mr. Schelling's condition. Mr.

Schelling is scheduled to make another tour of America this coming season, under the auspices of the Wolfsohn Bureau. Richard Copley, of that agency, on Tuesday told a representative of MUSICAL AMERICA that he had received no advices from Europe regarding the pianist's condition and took it for granted that he would be able to come to New York in September, in accordance with his contract. Mr. Schelling has been engaged to play with the New York Philharmonic Orchestra, the Philadelphia and Thomas Orchestras, besides giving recitals throughout the United States. He has composed a new suite for piano and orchestra which will be produced during his tour.

Leslie Stuart, the English composer of operettas, stated at his recent examination in bankruptcy that his present financial distress was due to the personal animosity of a member of the profession who had sworn to ruin him.

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